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ON OUR COVER Kim Alexis and the news of sheer-color makeup with depth, clarity—to go with color . . . with grey!—the new neutral in beauty and fashion. From Elizabeth Arden's new collection, The Birth of the Blue Reds: Sentimental Red lips, Moody Rouge Blushing Creme, Dreamy Grey Silk Shadow. The grey in knits, accessories . . . Perry Ellis' dark lichen wool sweater, azurine-and-silver earrings by Victor Carranza. Hair, Sergio Valente; makeup, Joey Mills. Stores, details, p 406. Photograph, Stan Malinowski.

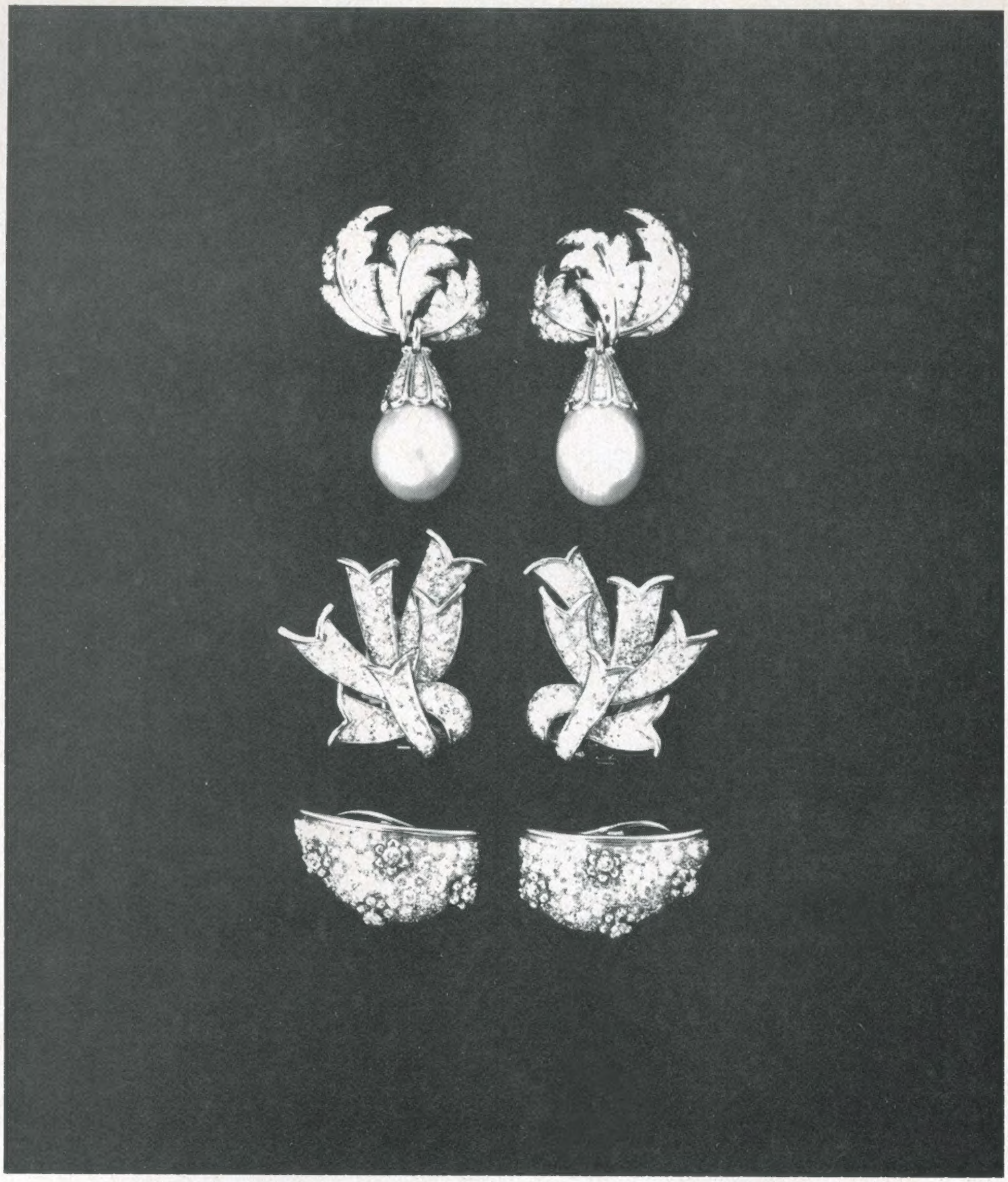
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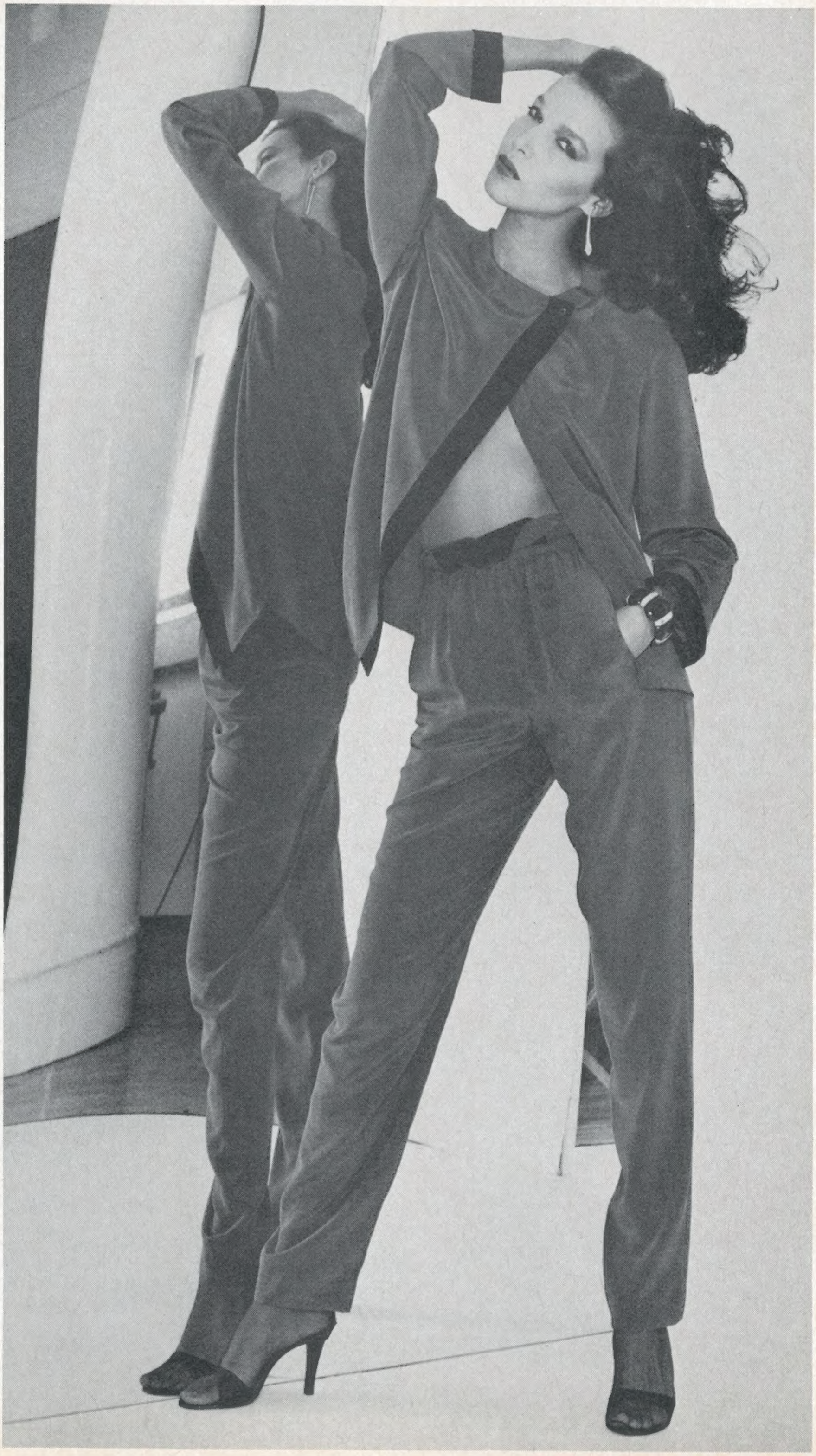
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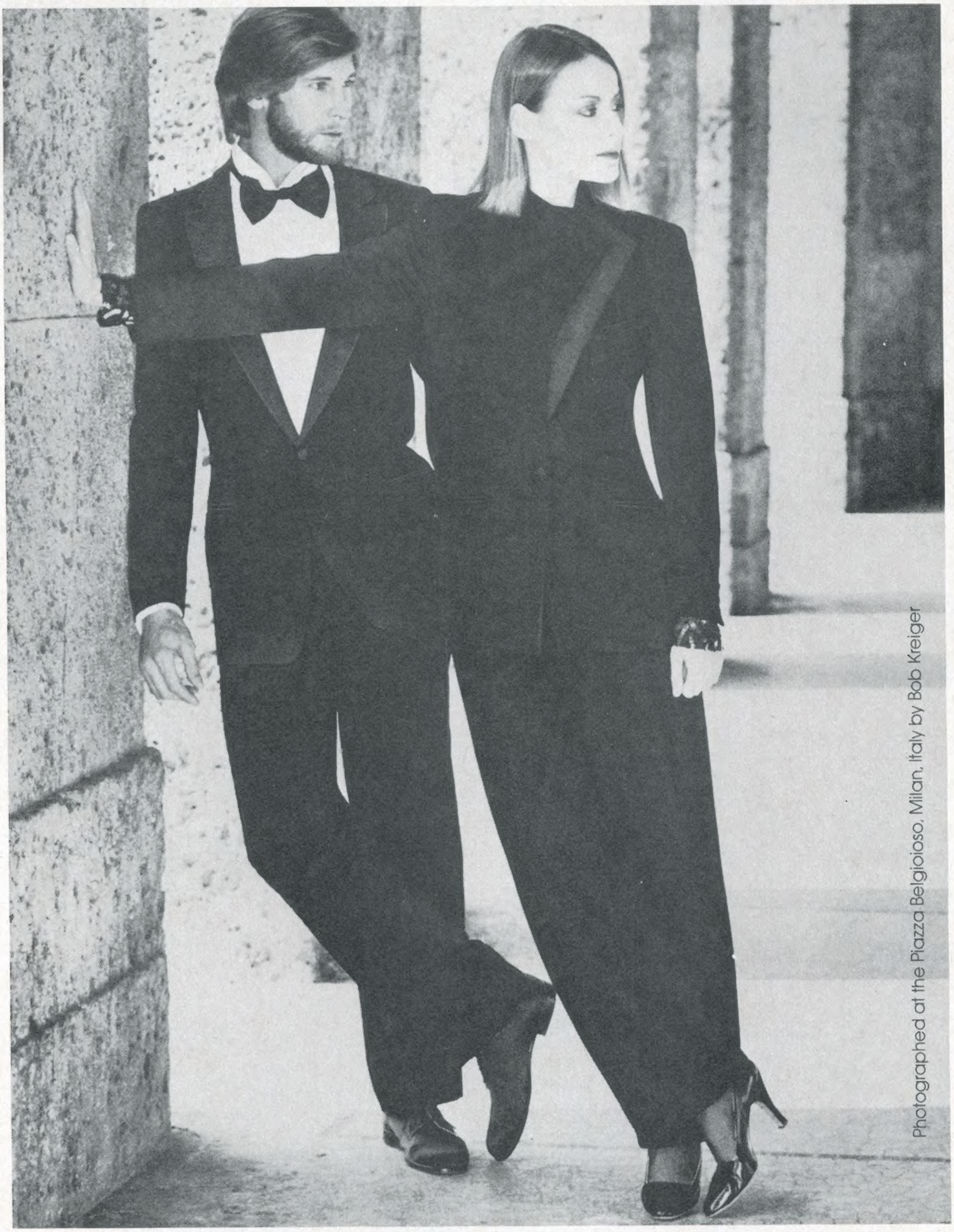
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Your Letters

"Manhattan" revisited

It was with incredible tenacity that I waded through John Leonard's review of *Manhattan*—reading and rereading the too too arty language—looking for the prize in the Cracker Jack box—trying to find out what in hell he really said.

I didn't.

The critique was as pretentious as the picture—reducing the New York scene to a narcissistic navel gazing. Ho hum.

Ruth Rivkin
Woodcliff Lake, NJ

In John Leonard's second take of Woody Allen's *Manhattan* (August), he claims that "Punk rock, subways, garbage, rain, and pooper-scoopers are omitted" from the film. *Rain*? Did he miss the cloud-burst in the Central Park sequence? Where would a Woody Allen film be without some rain in it? Remember the driving-in-the-rain sequence in *Annie Hall*? Or the hilarious sight-gag involving a gun carved out of soap in *Take the Money and Run*? The gun dissolves into a fistful of foam in a downpour.

No rain in *Manhattan*? Now that is looking at Woody Allen's film through an umbrella darkly.

Louis Phillips
New York, NY

Mural mirage?

I was pleased to read about the rediscovery of Arshile Gorky's murals at the Newark airport (in your July issue), although I was surprised to learn that they had been lost at all. I must, however, challenge David Bourdon's date as to their alleged disappearance in 1948.

I was born in 1949, and I have vivid memories of those murals from about the age of five to ten years old. Every year, for perhaps five years, my family and I would pass through the Newark airport twice while vacationing. Every time I walked into the building, I was transfixed by the paintings that hung at one end of the room. The abstract forms delighted my childhood imagination—they were bizarre, *(Continued on page 140)*

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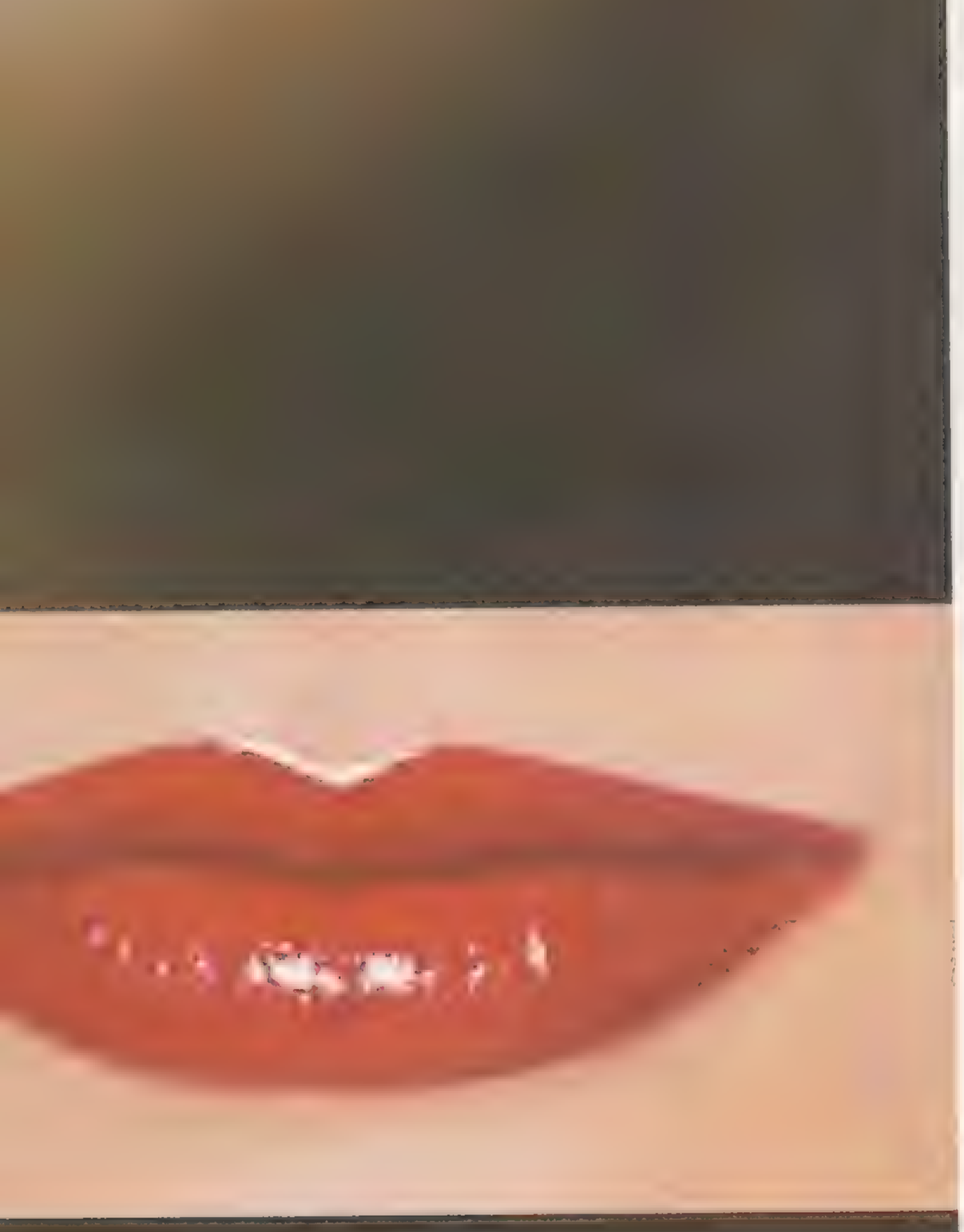
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MOVIES

By Rex Reed

Time After Time
Directed by Nicholas Meyer; starring Malcolm McDowell, David Warner, and Mary Steenburgen
London, 1893. Five years after Jack the Ripper terrorized the slums of Whitechapel, another victim is claimed in the foggy cobblestone streets amid swirls of black and white smoke and a crashing score by old-timer Miklos Rozsa that tells you you're back in Warner Bros. country. In another part of London, H.G. Wells—journalist-inventor and man-about-Bloomsbury—is introducing his new time machine to dinner guests. The Ripper arrives in respectable surgeon's clothing just in time to hear the final revelation that the new gadget can cruise two years per minute into another era. With Scotland Yard at his heels, he steals the machine, Wells pursues him, and somehow they both end up in San Francisco in 1979 where all sorts of merry mayhem breaks loose and audiences are in for a unique ride in the rumble seat.

Imagine these Victorians set free among "Hare Krishna" chanters, jumbo jets, color TV, and McDonald's French fries. Wells's first encounter with a modern taxi is like a scene from *Bullitt*; but Jack the Ripper wallows in this decadent new society. "Ninety years ago I was a freak—today I'm an amateur," he gloats, perusing *The San Francisco Chronicle* headlines about murders, suicides, and holocausts. He's found the perfect violent, depraved society to flourish in. A game of cat and mouse is played out against a background of modern technology with bridges, tunnels, escalators, and skyscrapers as the environmental obstacles. A flaky foreign currency officer (Mary Steenburgen) gets mixed up in the shenanigans when she picks up Wells and tries to cure his culture shock—but he finds her electric toothbrush more "shocking" than her liberated vocabulary.

Malcolm McDowell has koala-bear charm as the cuddly, bemused Wells, and David Warner is a perfect Ripper—pallid, menacing, and epicene. Nicholas Meyer, who applied the same mixture of fact, fiction, and fantasy to his script for *The Seven-Per-Cent Solution*, makes his directorial debut, blending a heady brew of horror, comedy, and romance in a film that is refreshingly different. *Time After Time* has nothing on its mind but entertainment; but the way it goes about its pranks smacks of originality. You've never seen a movie quite like it, and that—in this age of brainless imitations—is high praise.



A wacky modern-day bank executive (Mary Steenburgen) romances H.G. Wells (Malcolm McDowell) in new movie "Time After Time"

The Onion Field
Directed by Harold Becker; starring John Savage and James Woods
Written and personally supervised by ex-cop Joseph Wambaugh to insure accuracy and faithfulness to his book, *The Onion Field* is a scalding police dossier that goes deeper than just telling a good story or reenacting a real case. It asks questions of the very establishment conscience it seeks to expose—then indicts the unfathomable joke called American justice. In March, 1963, two L.A. cops, in a routine search of a suspiciously parked car, came face to face with a pair of heinous killers who kidnapped them at gunpoint, drove them to a deserted onion field, and murdered one of them, leaving the dead man's surviving buddy psychologically damaged for life. The case dragged through the courts for seven years; the criminals outlived many of the judges and lawyers by means of new motions and appeals, and are still alive today—helping other prisoners evade the law through legal counseling, and facing parole in 1983.

Directed in a grainy, straightforward manner without gimmicks or visual tricks, *The Onion Field* has a shattering effect on the nerves of the uneasy viewer: The police department, Wambaugh is saying, makes its own men crazy, equipping them with weapons, then denying their right to protect themselves. And the courts are a maze of confusion and legal loopholes, putting the law on the predator's side, victimizing decent members of society instead of keeping them safe. There's a lot to digest here, and two excellent actors make the bile more palatable: John Savage, as normal as breathing in the role of the guilt-ridden cop who becomes the unhinged ghost of a man who lived through the night in the onion field; and James Woods, as mesmerizing as a cobra in the slimy hood's assignment—mentally unbalanced, applying moles with his wife's makeup, wearing Bogart trench coats to rob second-rate liquor stores where trembling clerks are easily intimidated. Woods throws himself into the repellent role with enthusiasm—low-class crew cut, tattoos, silver teeth, long girlish eyelashes, and a dead, stagnant stare. If our tax dollars are keeping creeps like the one he plays alive, our shudders are justifiable. *The Onion Field* made me thoroughly uneasy; but it shook me from the magnolias, and cured my lethargy.

ART

By David Bourdon

The Golden Century of Venetian Painting
Los Angeles County Museum of Art; through January 27


Sebastiano Luciani's "Portrait of a Man in Armor": Venetian painting at its height

There are at least three compelling reasons to visit this exhibition, the most important survey show of Venetian Renaissance painting in decades. They are: Titian's striking portrait, "Man with the Glove," belonging to the Louvre in Paris; Titian's sensual homage to the goddess of love, "Venus with a Mirror and Two Cupids," belonging to the National Gallery of Art in Washington, DC; and Titian's powerful self-portrait as an old man from the Staatliche Museum in West Berlin. In addition to those lustrous masterpieces, there are fifty-three other examples of Venetian magic, mostly painted between 1470 and 1590 by a total of twenty-one artists. From Vienna to Madrid and from Boston to San Diego, museums and private collectors have agreed to lend prized works. All of the most celebrated Venetian painters are represented, including Giovanni Bellini, Carpaccio, Giorgione, Tintoretto, and Veronese, as well as a number of lesser-known artists such as Cima, Palma Vecchio, Pordenone, Schiavone, and Pietro Marescalchi (Lo Spada).

The exhibition was organized by Terisio Pignatti, director emeritus of the city museums of Venice and the author of numerous monographs on Venetian masters. His selection is that of a connoisseur eager to emphasize little-known or out-of-the-way pictures.

The distinguishing feature of Venetian painting, as every student of art knows, is sensual, luminous color, exploited to capture the nuances of soft, atmospheric light. Giovanni Bellini was among the first to create convincing landscapes with naturalistic lighting and almost palpable air. Giorgione caught the elusive lights of dawn and dusk in his lyric, if enigmatic, views of nature. Twilight and nocturnal landscapes figure in the work of Jacopo Bassano, who painted direct-

(What's News, continued on page 38)



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ly from nature. The illusion of luminosity was perfected by Veronese, who managed to find fugitive colors even in deep shadows.

The Venetians' painterly use of expressive color to heighten reality is what makes their art impressively pertinent today, enabling us, with the perspective of four centuries, to view them as the first modern artists.

The Decorative Impulse
Mandeville Art Gallery
University of California at San Diego
La Jolla, California; November 1–December 9
There was a time when "decorative" was the ultimate put-down of a painting. The word caused crippling anxiety in the minds of "serious" painters who sought to make uningratiating works that posed provocative new problems. Anything decorative was deemed inferior, belonging more properly to the crafts and commercial art.

Now it is not only OK but downright trendy to be decorative, thanks to a broad shift in attitudes and tastes. Artists are finding new sources of imagery in items like quilts, wallpaper and fabric designs, American Indian blankets and baskets, and Islamic tiles. The resulting art is often called Pattern Painting or the New Decorativeness. Several American and European museum exhibitions have surveyed the tendency in the past couple of years, suggesting that Pattern art is the only widely admired painting style to emerge in the 1970s.

Pattern painting is "more complex than it wants to appear," according to Janet Kardon, director of the Institute of Contemporary Art in Philadelphia, who organized this attractive show. Her selection of works by eleven artists helps clarify stylistic sources (Matisse, Minimalist grids, exotic and Oriental motifs) and isolates some of the issues (rejection of the reductive tendencies of the 'sixties, the continuing barrier between high and minor arts). Most of the artists are veterans of other surveys of Pattern art—Cynthia Carlson, Joyce Kozloff (intricate, intermeshing patterns based on Islamic motifs), Robert Kushner, Kin MacConnel, Miriam Schapiro, George Sugarman, Robert S. Zakanitch (opulent floral patterns inspired in part by 1940s linoleums), and Barbara Zucker. Seeking to place the decorative impulse in the wider context of 'seventies art, Kardon also includes three long-established and idiosyncratic artists whose work resists being categorized—Billy Al Bengston, Lucas Samaras, and Frank Stella. Their inclusion strengthens the exhibition. The show travels next to Chicago.

MORE ART:

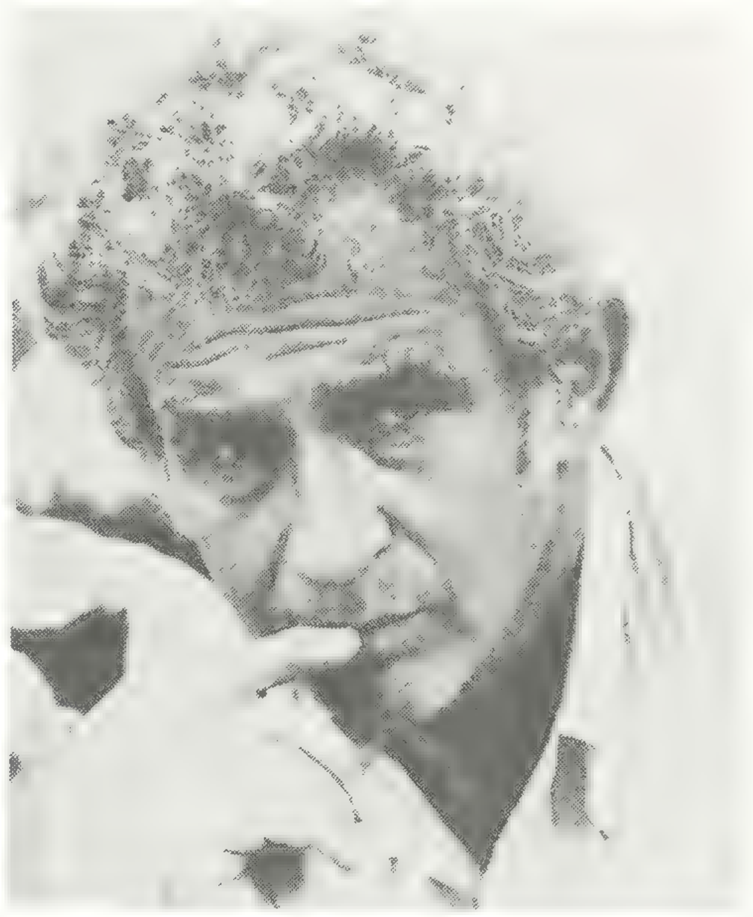
John Singer Sargent and the Edwardian Age: **Any self-respecting, well-heeled personage in English-speaking society at the turn of the century commissioned a portrait from this London-based American artist. Artistically, he was no Gainsborough, but he won enormous fame and fortune with his savvy, stylish blend of Old Master bravura brushwork and modern composition. The nearly one hundred works currently on view at the Detroit Institute of Arts (through December 9) reveal Sargent as the sharp-eyed chronicler of a gilded era. Many of the works are little known in this country, on loan from institutions and private collections in England.**

BOOKS

By Allene Talmey

The Executioner's Song
By Norman Mailer (Little, Brown and Company)
A fine freak of a book is this extraordinarily powerful—but curiously mixed-up—"true-life novel," *The Executioner's Song* by Norman Mailer. A stub of a man, the ever-voluble Mailer has minutely detailed, in 1072 pages, the true crime of Gary Gilmore, the petty-convict-turned-murderer who was executed by the state of Utah in 1977.

It seems barely likely that anybody would be fascinated by a man whose sad eyes seemed mostly "scared-rabbit" (a look "calm and tender and kind of curious"): a man who, while in prison, had beaten another inmate and then "stabbed him with a homemade knife fifty-seven times." Gilmore was never even charged with assault.



Author Norman Mailer: his new book "The Executioner's Song" packs "a hell of a punch"

Gilmore's was a life of boredom and violence. It came to a climax one day when he walked into a Sinclair service station manned by an appealing young attendant named Max Jensen. Suddenly, Gilmore took out his .22 Browning Automatic, had Jensen empty his pockets and lie down in the station bathroom, and fired two shots into Jensen's head.

On the following night, he killed the manager of a motel; and, as he later told a cellmate, "I said to that fat son-of-a-bitch, 'Your money, son, *and* your life.'" Gilmore laughed. That story, to him, was "funny as hell." Mailer precisely details this and invents many more of Gilmore's dreary, obscene conversations—right up to the moment of his execution by a firing squad on January 17, 1977.

Scarcely as moving as Truman Capote's journalistic novel *In Cold Blood*, *The Executioner's Song* is far longer than Capote's book, and somehow fails to match its anguished intensity. No matter. Whatever Mailer's shortcomings, his writing still packs a hell of a punch. It is a Featured Alternate Selection of the Book-of-the-Month Club.

(What's News, continued on page 40)



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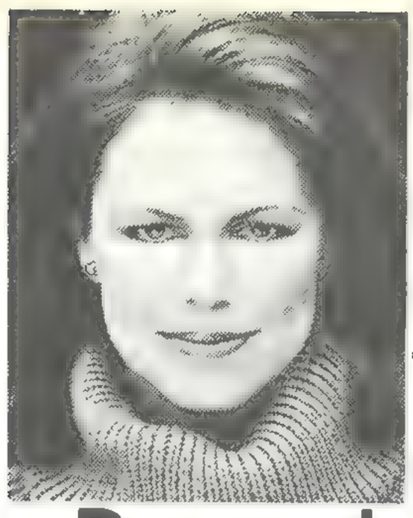
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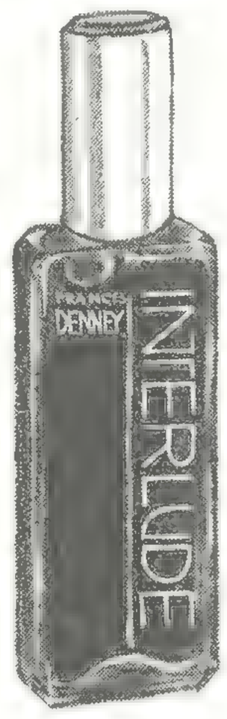


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WHAT'S NEWS, WHAT'S COMING

On the Edge of the Cliff and Other Stories
By V.S. Pritchett (Random House)
Frail and sleek as eggshells, these spare short stories run deep. V.S. Pritchett will be eighty next year, and these delicately made tales prove his unabated strength and power and vigor. "On the Edge of the Cliff" is his story about the love affair between a girl of twenty-five and a "seventyish" man who realizes that "There are rules for old men who are in love with young girls, all the stricter when the young girls are in love with them. It has to be played as a game." Somehow—and this is Pritchett's strength—you understand.

These nine stories, dealing, for the most part, with extramarital affairs, are about middle-class men and women caught in the most submerging of predicaments: love. With the clearest intent, Sir Victor Pritchett cannily proves, once again, his eminence among modern writers of fiction.

Charmed Lives: A Family Romance
By Michael Korda (Random House)
A tall, weighty man with tantrums, Sir Alexander Korda, the great Hungarian-born film producer, is the pervasive hero of this cultivated, laughing book about movie-making—and life. The lesser heroes are Zoltan, Alex's younger brother (known to all as "poor Zoli" because of his hopelessly contrary nature), and his youngest brother, Vincent. The author of this saga is Michael Korda, Vincent's son and Alex's nephew.

Even before he amassed his fortune, Alexander Korda lived like a millionaire. As he told his friends, "Always go to the best hotel and eat at the best restaurants—and sooner or later someone will appear who will give you money."

Alarmingly charming, Alexander was a manipulator of money—creating companies, merging them, liquidating them, and buying their assets back. Three times married (once to Merle Oberon) and apparently acquainted with everybody of consequence in the world, Sir Alexander Korda had a massive heart attack in 1956, at the age of sixty-three. But he seemed unable to die. At last he said to his doctor "If I say goodnight to you now, my friend, will you promise that I won't wake up again?" At dawn he died. Michael Korda's portrait of this remarkable man is also a portrait of the era in which he lived. The crux, however, is Alex. That is more than enough.

RECORDINGS

By David Sargent

Bob Dylan counts as the premier American musical voice of the 1960s, and has remained a strong artistic and commercial force in 1970s music. The Talking Heads are perhaps the most impressive "underground" rock band of the late 1970s to emerge into the general popular arena, and their music suggests much about what the music of the 1980s may be. So new records by Dylan and the Talking Heads not only make for good, thought-provoking listening in themselves, but may also serve as symbols for two very different musical decades.

Dylan's songs epitomized political urgency, the romantic desire and the trippy freedom of that decade for millions of people. But when you're the spokesman of an era and the era passes, you have problems. Actually, Dylan's problems began with his near-fatal motorcycle accident in 1966. His subsequent layoff produced, initially, some of his greatest music—as the general public finally discovered when *The Basement Tapes* of that period were finally issued by Columbia a few years ago. But then Dylan subsided into the sort of restless searching that has characterized the lives of many ex-hippies of the 1970s.

But unlike Neil Young, who came along in the late 1960s, flowered in the '70s and has since produced the single strongest body of work of any 1970s' rock-and-roller, Dylan's contradictions and unevenness have become too obvious to ignore. His new album *Slow Train Coming* (Columbia) finds him grappling with fundamentalist Christianity; the songs on this disk are about finding and serving Christ. But quite beyond any listener's personal feelings about that choice, this record has its problems. The instrumental backing, highlighted by the guitar playing of Mark Knopfler of Dire Straits, is sweetly appealing—but in a slightly slick way, and it contrasts oddly with Dylan's still-raw vocals. Worse, Dylan's attitude here is more petulantly hostile to the unbeliever than charitable: if he *has* found Christ, it looks as if he still has a few things to learn from him. That said, though, the husky intimacy of an occasional phrase still chills the heart, reminding

(What's News, continued on page 45)

WHERE TO EAT NOW

La Tulipe



The new American cooking, which assimilates classic French cuisine, *nouvelle cuisine, cuisine minceur,* is triumphing in a spate of small, homey Manhattan restaurants—seemingly run for the joy of purveying marvelous food. And here is La Tulipe, on the northern margin of Greenwich Village. Tiny, kitchen-smart Sally Darr, formerly a senior editor and chief test cook at *Gourmet*, is the superb cook; and her husband, John, ex-schoolmaster, unobtrusively factotums your evening. La Tulipe, the Darrs' first restaurant, proves them to be naturals. Take Sally's way with zucchini. She transforms it into finger-length, crunchy, golden fritters, pops a bouquet of them upright into individual baskets—original, delectable. *Poulet* sautéed in raspberry vinegar is faintly sour-sweet, the flavor of the bird itself respectfully brought to a new perfection by its unusual sauce. And the Floating Island. It's actually a conical-shaped praline pudding surrounded by a miniature sea of vanilla-fragrant crème Anglaise—a glory! —L.L.

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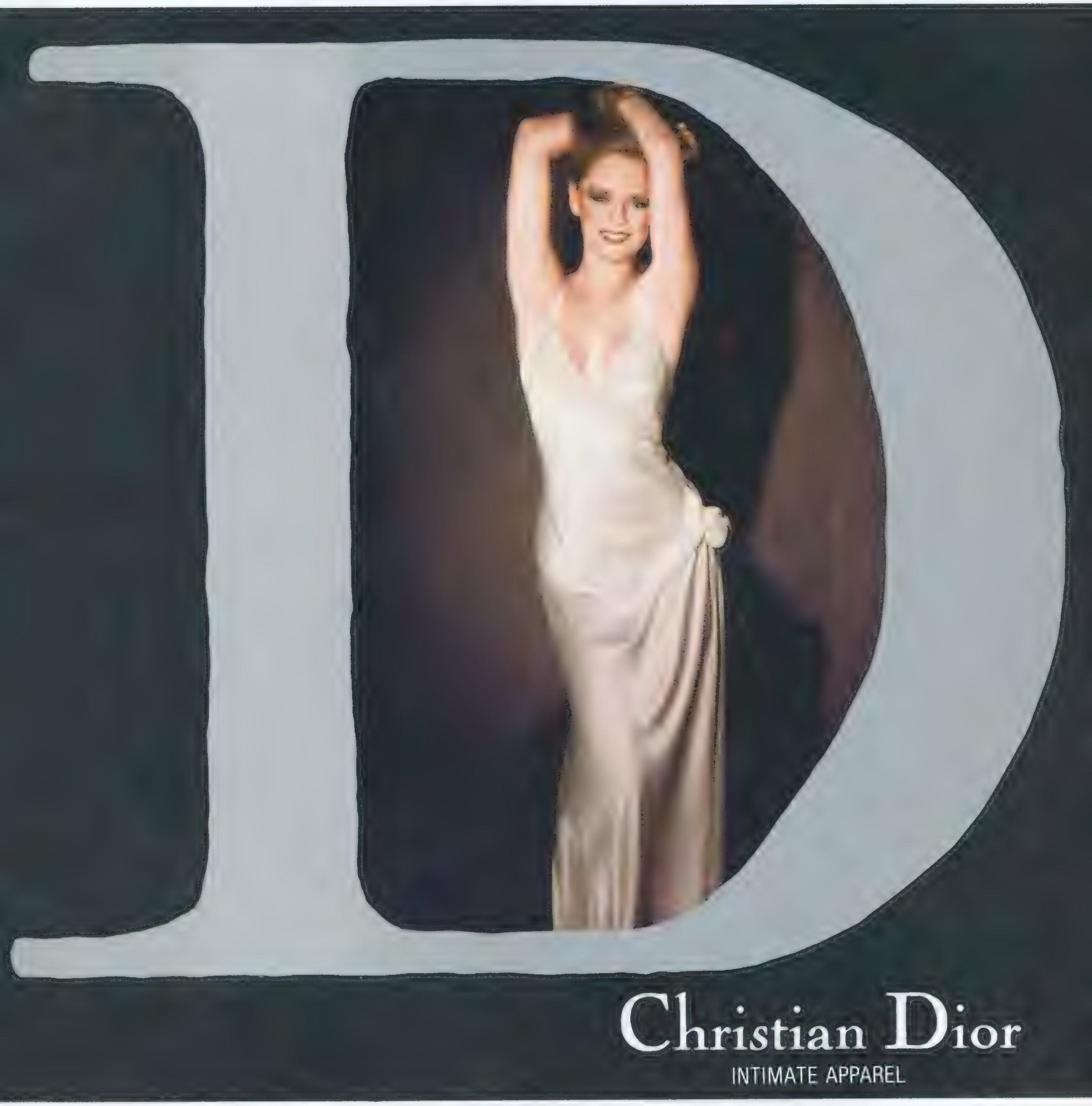


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WHAT'S NEWS, WHAT'S COMING



Bob Dylan's new album "Slow Train Coming" combines "husky intimacy"; religious quest

one of Dylan's continued power to touch the emotions.

The emotions that do exist in the music of Talking Heads are darker and more desperate than what we recall from the '60s. On their third album, *Fear of Music* (Sire), this New York rock quartet (quintet, if you count the pervasive work of its record producer, Brian Eno) provides a downright exhilarating musical experience—tight, danceable, full of lavish instrumental textures. But the form in which the songs are cast is a mechanical, tense one; and David Byrne's songs and singing suggest a frozen paranoia that is hardly less frightening for its moments of humor.

We seem surrounded these days by bands and artifacts from other areas of popular culture that suggest images of robots, androids, humanity drained of the lurid emotions of the past and ready to face the future with technical efficiency. What's fascinating about Talking Heads is that it is at once the prime exponent of this imagery and still so thrilling, both on disk and in concert. It all goes to show that if you're in tune with your time, you strike a deep chord in your listeners—even if the chord in question may be a more troubling and dissonant one than those played by Bob Dylan fifteen years ago.

TV

By Diane English

TV drama comes of age

Television drama is enjoying a renaissance. As the era of "sexandviolence" passes away, there is room now for drama of a more thoughtful and personal sort. And with this change come the meatier roles that are drawing big film names to the home screen: Jane Fonda in her dramatic debut for ABC; Bette Davis as *White Mama* for CBS; *Gideon's Trumpet* with Henry Fonda, John Houseman, José Ferrer, and King Kong's one-time flame Fay Wray; Glenn Ford in Pete Hamill's *The Gift*; Lee Remick and Jason Robards in *Haywire*; and *East L.A.*, with Joanne Woodward.

(What's News, continued on page 46)





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WHAT'S NEWS, WHAT'S COMING

Why is television drama coming to life now? Because the viewers want it. There has long been an assumption by television's powers-that-be that viewers will not accept controversial or thought-provoking subject matter into their living rooms. And this sort of thinking has created an unfriendly climate for big drama. But *Roots* was at the root of the change. And last spring, when *Friendly Fire* (TV's first anti-Vietnam story) took an unexpected 42 percent of the audience, the message was heard loud and clear. So, at last, a medium with a reputation as "chewing gum for the eyes" confronts us with moral and ethical themes. *Ohms* stars Ralph Waite as a conservative middle-America farmer engaged in a personal struggle against an encroaching power company; *Gideon's Trumpet* is a legal



Ernest Borgnine (left), Richard Thomas, in "All Quiet on the Western Front": high drama for TV, multimillion-dollar production

drama that recounts Clarence Earl Gideon's historic battle for the constitutional right to legal counsel; *The Remarkable Mrs. Sanger* stars Bonnie Franklin as the woman who established the first birth-control clinic in the U.S.—but was tried under new U.S. obscenity laws.

Television is also prepared to put millions of dollars into mini-series of epic proportions; but the growing trend is to avoid the expensive disaster-type films (although we'll see those this year, too) in favor of more serious fare. This month, CBS' *Hallmark Hall of Fame* presents *All Quiet on the Western Front*, a multimillion-dollar international production filmed on location in Czechoslovakia. Ernest Borgnine, Richard Thomas, and Patricia Neal star in the classic World War I story with a timeless antiwar theme. Probably the most ambitious of all mini-series to date is ABC's *Masada*, an eight-hour epic tale of the 960 Judeans who staged a heroic but doomed four year battle against five thousand Roman soldiers. The Israeli government is allowing certain scenes to be filmed at Masada (now a national monument) and is cooperating in the archaeologically accurate reproduction of the ancient fortress village. Clearly, we are entering a new golden age of television drama.

(What's News, continued on page 51)

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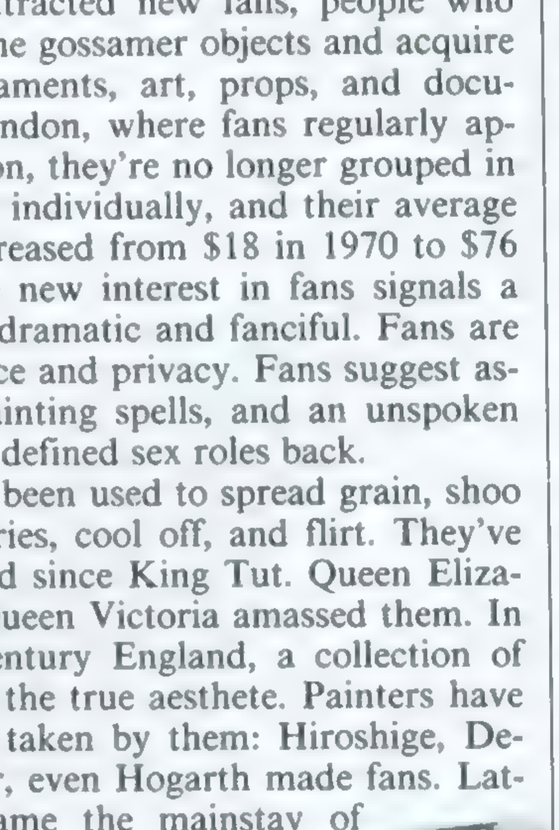
COLLECTING

By Judith Goldman

The flurry over fans

Fans have attracted new fans, people who swoon over the gossamer objects and acquire them as ornaments, art, props, and documents. In London, where fans regularly appear at auction, they're no longer grouped in lots, but sold individually, and their average price has increased from $18 in 1970 to $76 in 1977. The new interest in fans signals a taste for the dramatic and fanciful. Fans are about romance and privacy. Fans suggest assignations, fainting spells, and an unspoken need to have defined sex roles back.

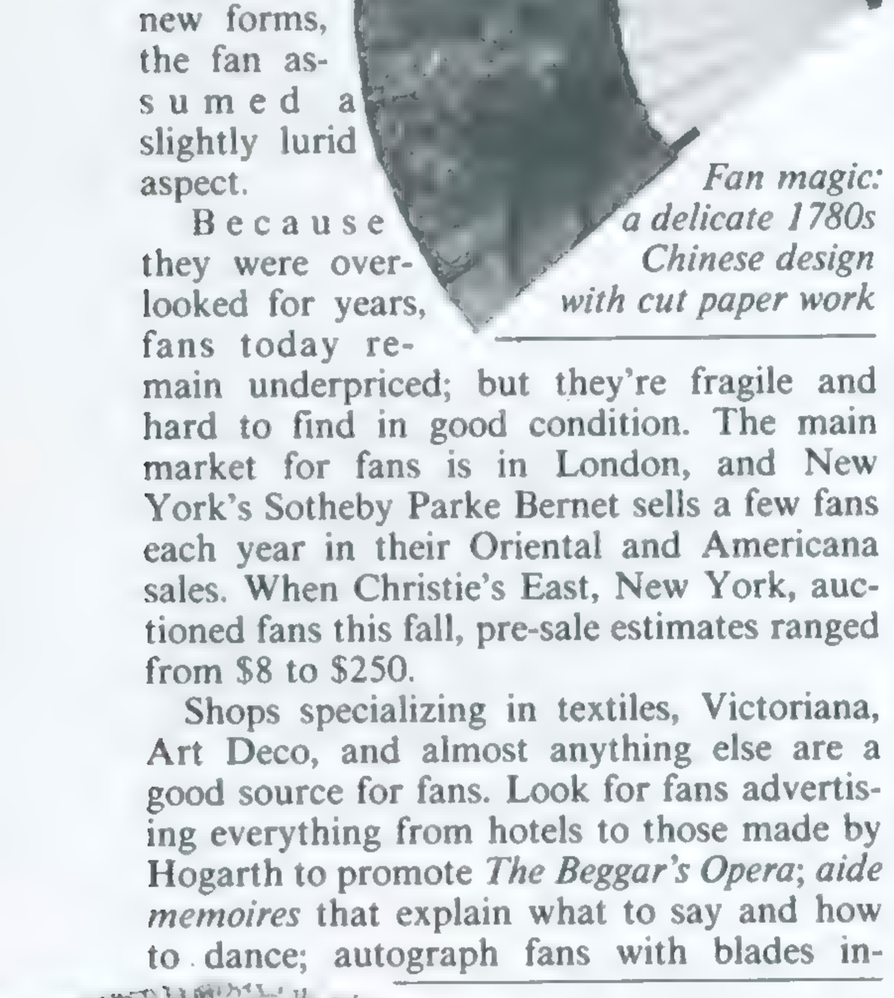
Fans have been used to spread grain, shoo flies, tell stories, cool off, and flirt. They've been collected since King Tut. Queen Elizabeth I and Queen Victoria amassed them. In nineteenth-century England, a collection of fans marked the true aesthete. Painters have always been taken by them: Hiroshige, Degas, Whistler, even Hogarth made fans. Later fans became the mainstay of Southern belles and Sally Rand. The fan's popularity lasted through the Edwardian era. Then, with the coming of World War I, the role of women changed. When flirting took on new forms, the fan assumed a slightly lurid aspect.



Fan magic: a delicate 1780s Chinese design with cut paper work

Because they were overlooked for years, fans today remain underpriced; but they're fragile and hard to find in good condition. The main market for fans is in London, and New York's Sotheby Parke Bernet sells a few fans each year in their Oriental and Americana sales. When Christie's East, New York, auctioned fans this fall, pre-sale estimates ranged from $8 to $250.

Shops specializing in textiles, Victoriana, Art Deco, and almost anything else are a good source for fans. Look for fans advertising everything from hotels to those made by Hogarth to promote *The Beggar's Opera; aide memoires* that explain what to say and how to dance; autograph fans with blades inscribed by the famous; lace and satin marriage fans, decorated with obligatory hearts and flowers; and the extraordinary fans from the East, fans from China cut from ivory, fans lacquered in black and gold enamel. Eastern fans have a serenity no European fan can match.



Lovers rendezvous on a lace and silk fan, ribbed with mother of pearl

MORE COLLECTING:

Tips for fan fanciers: The best sources are catalogues of great museum collections—like those at London's Victoria and Albert Museum and Boston's Museum of Fine Arts. Nancy Armstrong's *The Book of Fans* (Mayflower) has awkward prose, grand illustrations, and good definitions; *Fans from the East* (Viking Press) catalogues a recent exhibition at the Victoria and Albert.

Sotheby Parke Bernet New York's fall photography sale includes fashion photographs from the collection of model Joe MacDonald, featuring work by Horst, Avedon, Helmut Newton, Irving Penn, Cecil Beaton; classic pictures by Walker Evans, August Sander, and Alfred Stieglitz; not-so-classic pictures by David Hockney. Also on the block: a very rare book on Russian costumes of Samarian peasants, circa 1869, by an anonymous photographer.

DANCE

By Holly Brubach

Ballet in the Danish style: tribute to August Bournonville

August Bournonville, a nineteenth-century Danish choreographer who died one hundred years ago this month, lived by all the rules. Some of these rules have long since been amended, others have survived intact, but they have all been preserved in Bournonville's ballets. This month, ballet lovers with the means will be making pilgrimages from all over the world to Copenhagen for the Royal Danish Ballet's week-long Bournonville Festival—a survey of ten works by the master of the Danish style, at the Royal Theatre, November 24–30. Closer to home: Bournonville's ballets are on view in the repertories of several American companies—*La Sylphide* at the American Ballet Theatre; *Wednesday's Class*, the Boston Ballet; and his *Divertissements* at the New York City Ballet.

Bournonville's choreography and his autobiography, *My Theatre Life* (translated from the Danish by Patricia N. McAndrew and published this spring by Wesleyan University Press) are testimony that Bournonville put propriety before popularity with his audience. Yet there is no hint of self-censorship, never an indication that his choreography ever posed a challenge to his moral code: His sense of decency was so incontestable that it established the boundaries for his imagination.

The most inventive choreographers strike a balance between tradition and innovation, honoring conventions even as they violate them. It is this tension—between the "forbidden" and the familiar—that charts the course of history in any art, that gives us a perspective beyond that of our own era. Our expectations, our ways of seeing ballet have been conditioned by contemporary choreographers.

In an era dominated by George Balanchine, who has furthered the classical tradition by redefining its forms, we tend to measure a choreographer's stature by his daring. So by modern standards, Bournonville made his ballet on the sidelines while the real action took place in Paris and St. Petersburg. His innovations were few and of seemingly little or no significance to the choreographers who came after him.

The apparent isolation in which Bournonville forged his own style, the image of a man



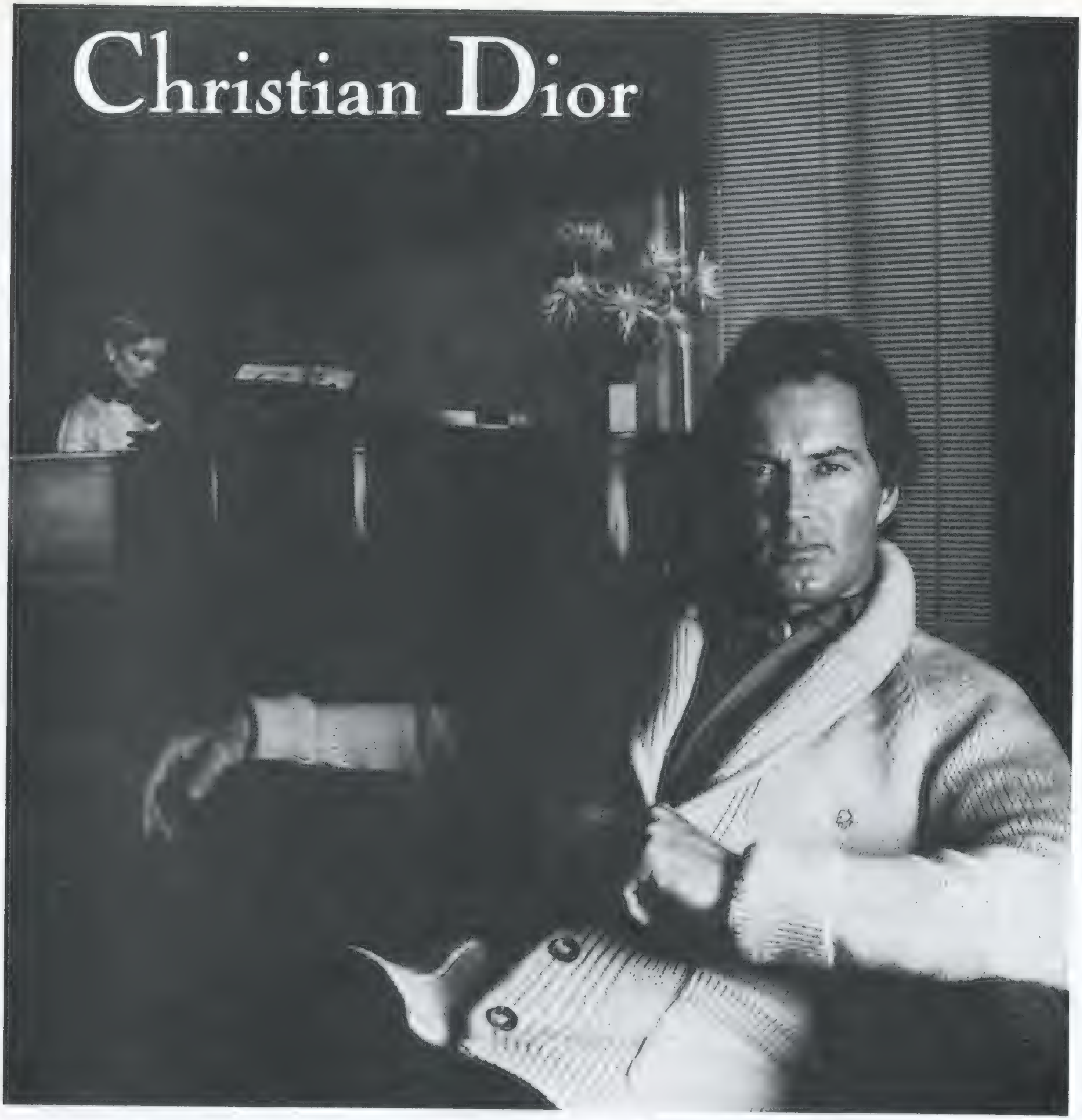
Danish soloists Linda Hindberg and Ib Andersen: "celebrating the conventions"

off in a corner choreographing ballets apart from the European tradition is convenient but confounded by his memoirs. Bournonville traveled extensively, but judged all things foreign by the standards of home. On a visit to Russia in 1874, he dismissed the ballet in Moscow as dancing "of the usual wanton kind." Similarly, *Napoli*, one of his best-loved ballets, is undeniably Danish for all its Italian inspiration.

Bournonville condemned the Parisian practice of using the male dancer as "a pedestal for the prima donna." Partnering in his terms often means a man and woman dancing the same steps, arm in arm. Or in mirror image—Bournonville upheld the principles of symmetry which had ruled stage arrangement since the Renaissance.

The jumps and leaps, the beats that characterize Bournonville's ballets are technically the man's special province. The "secret" to Bournonville's style is in his manipulation of the rhythm: dancers soar on the downbeat and land on an unaccented count. The music marks the position in mid-air, and the dance takes on an irrepressible quality, with a sense of joy that no other choreographer has ever conveyed so consistently.

Dance, Bournonville decided early on, should "express the warmth of joy and love." Though the wholesome simplicity, the chastity, and the limited vocabulary with which those themes are rendered make his ballets Romantic curiosities, his themes and the shape they take in the dancing qualify them as classics. The laws which governed society and the theater in his day were, for Bournonville, patterns evolved in response to artistic as well as moral standards. Preoccupied as he was with order, Bournonville found in his ballets occasion to celebrate convention.



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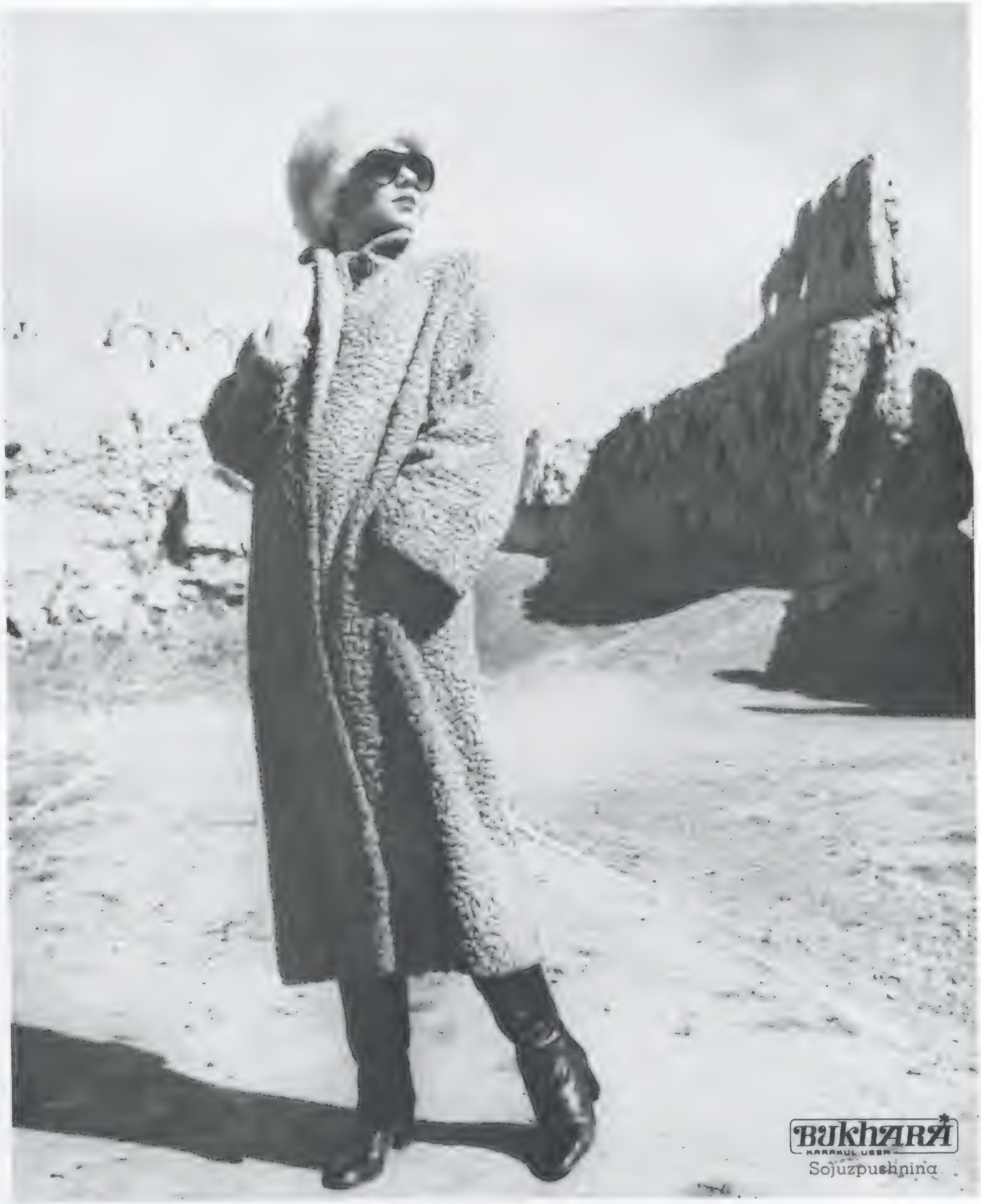


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Photographed at the ruins of a wall from the time of Alexander The Great in Samarkand.

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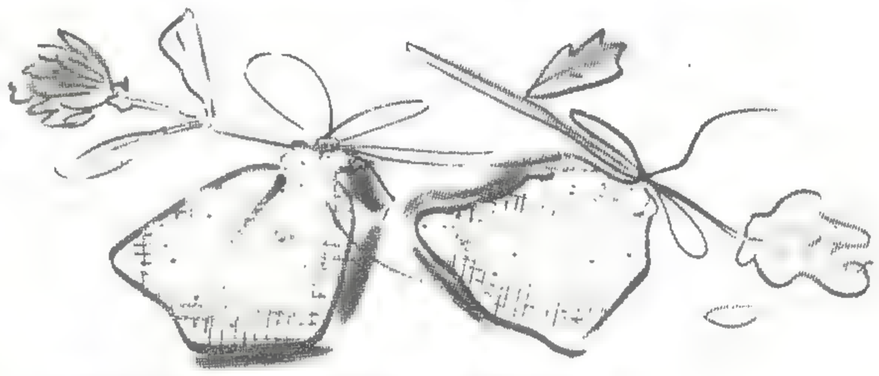
ALL THROUGH THE HOUSE: THE SPICY-SWEET SMELL OF CLOVES—CATERER DONALD BRUCE WHITE PUTS A HANDFUL INTO BOILING WATER TO MASK UNPLEASANT COOKING ODORS, SMOKE SMELLS, TO WELCOME GUESTS WITH CHRISTMAS-Y AROMAS.



IN THE SPIRIT OF CHRISTMAS PAST: **An antique Victorian lace handkerchief and a small bottle of essential oil, one of five different scents (our favorite: Old English Rose). $35 ppd. From: Cherchez, 864 Lexington Ave., NYC, 10021. . . . Christmas present—good things in small packages, on the cheap! Miniature versions of favorite fragrances, exact replicas of the big bottles—each, ¼ oz. Pictured below: 1. Chloé by Parfums Lagerfeld. 2. Nuit de Noël by Caron. 3. Mary McFadden Perfume. 4. Di Borghese Parfum Vivant by Princess Marcella Borghese. 5. L'Air du Temps by Nina Ricci. 6. Halston by Halston. 7. 7e Sens by Sonia Rykiel. 8. Chanel No. 5.**



BEAUTIFUL OBJECTS *that hold fragrance are among the most precious presents to give—to ask for!—this year. Above, left to right: The most unusual—most fragrant—ornament at any tree-trimming party this year will be Ashley David's plump lace-edged heart of whole rosebuds. About $26, at Henri Bendel. . . . Four Victorian (circa 1895) bottles that fit together like pieces of a pie—the sterling caps "color-keyed" with enamel ($450). One-of-a-kind, the Penhaligon collection at Bergdorf Goodman, NYC. . . . Mary McFadden's purse spray—in her distinctive style—an ivory-like object banded with gold braid. Inside: her own fragrance. About $45. . . . Racy new scent—to give in a mirrored English pewter flask: Lamborghini's Kif. Eau de Parfum, 6 oz., $240. . . . Or the sterling-silver flask, capped in antique ivory set with a sapphire that comes—in a jeweler's pouch—filled with Ebullience. About $250 an ounce. At Ebullience Salon, Philadelphia, PA; Neiman-Marcus.*



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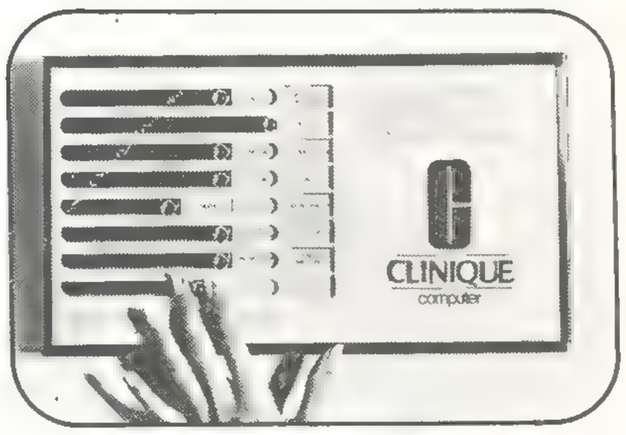
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Soul-and-heart-land: America

New arrivals bring their pride and spirit, change the way we live

BY SALLY HELGESON

In the 'sixties, it was the boutique. Boutiques were the "alternative" in an era obsessed with alternatives. But in the late 'seventies, there has been something like the boutique boom, minus this time the hype characteristic of the 'sixties. In New York City, it seems to have begun in the East Seventies, with Saint Laurent's Rive Gauche, spread southward down Madison Avenue and then Fifth. Now Manhattan is thronged with branch stores of some of the best shops of Paris, Rome, Florence, Venice, Milan, and shopping recalls the Faubourg St.-Honoré or the Via Condotti.

Just as the boutiques told us something about the 'sixties, told us that decade's spirit was young and informal and flashy and often vulgar, told us that it was anti-aristocratic and immodest and fun and fickle as a hippie who was just passing through, so, too, does this new explosion of retail shops—*gallerias*, we might call them—tell us something about the spirit of the late 'seventies. They tell us, of course, that ours is an era with a taste for luxury and glamour and the conservative high style, but they tell us more subtly that ours is also an era of extreme cosmopolitanism, when anything goes, so long as it all goes together. There is no mixing here of a Sherpa jacket, say, with a Pakistani mirrored skirt and a Peruvian rope belt such as one might have found in a 'sixties boutique, for the gallerias are diverse rather than eclectic; the modes are many but they are none of them hybrid. Although the new European shops have been transplanted to American soil, their roots are not watered here, for each exports a style, complete in itself and created elsewhere, and offers it to an American clientele in an ambience that duplicates the original. What is missing is the impulse to assimilate.

Evidence that the particular kind of diversity found along Madison Avenue these days has wider application becomes apparent to the city walker who decides to get a little something to eat along the street, for she will inevitably find that a Turkish dealer of shashlik or an Israeli purveyor of felafel has replaced the familiar pretzel vendor. And if she goes into a fruit store to buy an apple, she will almost certainly be met by a plastic tub of bean curd, a reminder that thousands of Koreans, either nonexistent or invisible in the city until very recently, almost overnight seem to have assumed control of all the produce markets. What strikes one is not so much that there seem to be many more immigrants in the city these days but rather that those who come are importing their whole way of life instead of trying immediately to assimilate, to create hybrids. Like the gallerias, they coexist now in diversity.

Of course this internationalism extends far beyond Madison Avenue. Is there any town in America now with a population of over a quarter million that does not have its Greek coffee shops, its quick-serve taco stands, bilingual signs, soccer teams, shops of Milanese ready-to-wear, shiatsu massage parlors? Any town where one does not find Philippine nurses, Taiwanese doctors, Pakistani wholesalers, Cuban entrepreneurs, Iranian students, Lebanese restaurateurs? In towns that were entirely Anglo until perhaps fifteen years ago, these groups have now settled, bringing their own ways with them; and one observes a certain cosmopolitanism now in the swamps of Florida and on the great plains of North Texas. Of course, the trend toward diversity, like all trends, has its apotheosis in Los Angeles, where in the midst of a culture both Oriental and Spanish, there stretches Rodeo Drive, the galleria row of the West.

The point is that all this diverseness is changing America, soul as well as heartland: the country is becoming more *American*—that is, more like the rest of the hemisphere—and less *All-American*, less cheer-leaders-and-cornflakes. The sudden prevalence of the word "Anglo" indicates a shift, for the term suggests that those who once thought of themselves simply as "everybody" are now just another subgroup and as such have need of a name. Separate cultures exist alongside one another now, and suddenly there is no "accepted" way of doing things. A sheik fashions his Islamic pleasure palace in Beverly Hills . . . statues with pubic hair, a wild hodgepodge of hues. . . . And the anachronistic cry goes up: "We don't do things like that here!" But the fact is that we do, for Arabs are buying up Beverly Hills faster than anyone else; there is no "we" anymore.

We characterize the disappearance of the "we's" as the "post-*Roots* era"; but this does not explain the change, it simply defines it. The real reasons are various, like the change itself. For one thing, many wealthy and middle-class immigrants have come to America in recent years, escaping inflation and the threat of nationalization in their own countries. Some come simply as investors—Italians buying Midwestern farmland, Saudis buying Texas banks, Germans buying whatever they can, for America has become the bargain that Europe once was. Others come because they feel safe here, like the Roman countess who moved to New York because, she said, she could wear her chinchilla here without fear of being shot in the street for it.

Whatever their *(Continued on page 112)*





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"Because the principle of equality between men and women is not yet part of our Constitution, the laws affecting women could be changed easily to reduce current safeguards. The only way to achieve full legal equality for women is to ratify the Equal Rights Amendment. . . . The ERA does not say that men and women are the same. It simply says that the law cannot penalize women because they are female. I do not believe my daughter should have fewer rights than my sons."

—President Jimmy Carter

BY JACQUELINE G. WEXLER

In 1972, Congress submitted the Equal Rights Amendment to the states for ratification. It had been first introduced in 1923, before I was born. It was and is a simple amendment, a clear and clean assertion that American women are full adults capable of and responsible for making choices as American citizens according to all the other laws of the land. It states:

1. Equality of rights under the law shall not be denied or abridged by the United States or by any State on account of sex.
2. The Congress shall have the power to enforce, by appropriate legislation, the provisions of this article.
3. This amendment shall take effect two years after the date of ratification.

The amendment has yet to take effect. Thirty-five states have ratified it. Three more are needed.

Five years before the ERA was submitted to the states, I came very close to making a public spectacle of myself in an amphitheater in downtown New York. I was watching *Man of La Mancha*, sitting alone because a good friend had managed to get me a ticket to the hit show. I was, like almost everyone else, captivated by the spectacle of staging and song, but the story gave me trouble from the start.

Three scenes in rapid succession had induced my near trauma. In the first, Don Quixote, in romantic song, confers a new name on Aldonza. Henceforward, she will be known as Dulcinea, transformed in some transcendental way from the scullery maid, despised and used by men. Don Quixote is far from the following scene. Dulcinea is back in the hold of the ship living her life as it really is. We witness an extravaganza of choreography—the famous ritual rape scene in which she is thrown from man to man, putting her back in her place for the kind of woman she

"On a pedestal . . . or as a beast of burden"

is, a beast of burden in the work force and in the force of sex.

The scene closes. The theater darkens, and when the stage is light again, Don Quixote is back singing "Dulcinea" to the ravaged woman. I wanted to stand up in that theater and shout, "Hold her, you fool!" Instead, I literally held on to my seat and wept.

I had been a Roman Catholic sister for nineteen years and had left my order only a few months before seeing *Man of La Mancha*. I knew well the transcendent dignity of the virgin on the pedestal, *(Continued on page 112)*

As of the month of November, 1979, the Equal Rights Amendment to the Constitution of the United States has been ratified by thirty-five States. In order for the Amendment to become part of the basic law of the nation, only three more States must ratify the Amendment by June 30, 1982. There is still much discussion of the ERA—pro and con. And in recognition of the importance and urgency of well-informed discussion, the editors of thirty-six women's magazines published in the U.S. have joined together to discuss the Equal Rights Amendment in their November issues. While each magazine will approach the subject matter in its own way, we are unanimous in our opinion that discussion is of primary importance.



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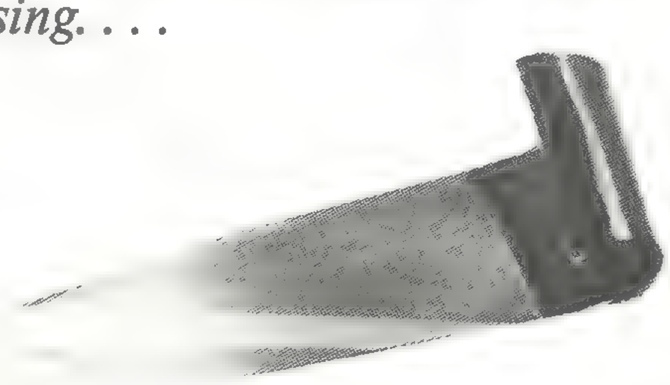
Holiday ways with hair—"dusted" with gold, ornamented for evening

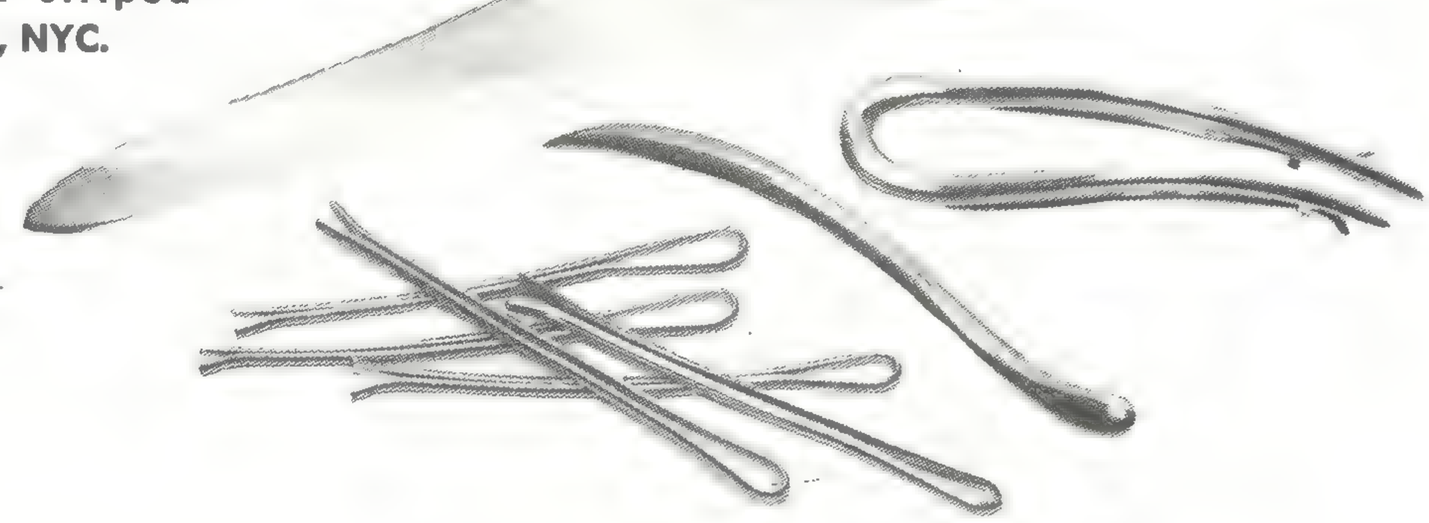
Rethinking formal evenings in more modern terms: for hair, it starts with a style that's easy, uncomplicated—often smaller, sleeker—and accessories that set the mood, add to the glamour that runs through this season's all-out evening dressing. . . .

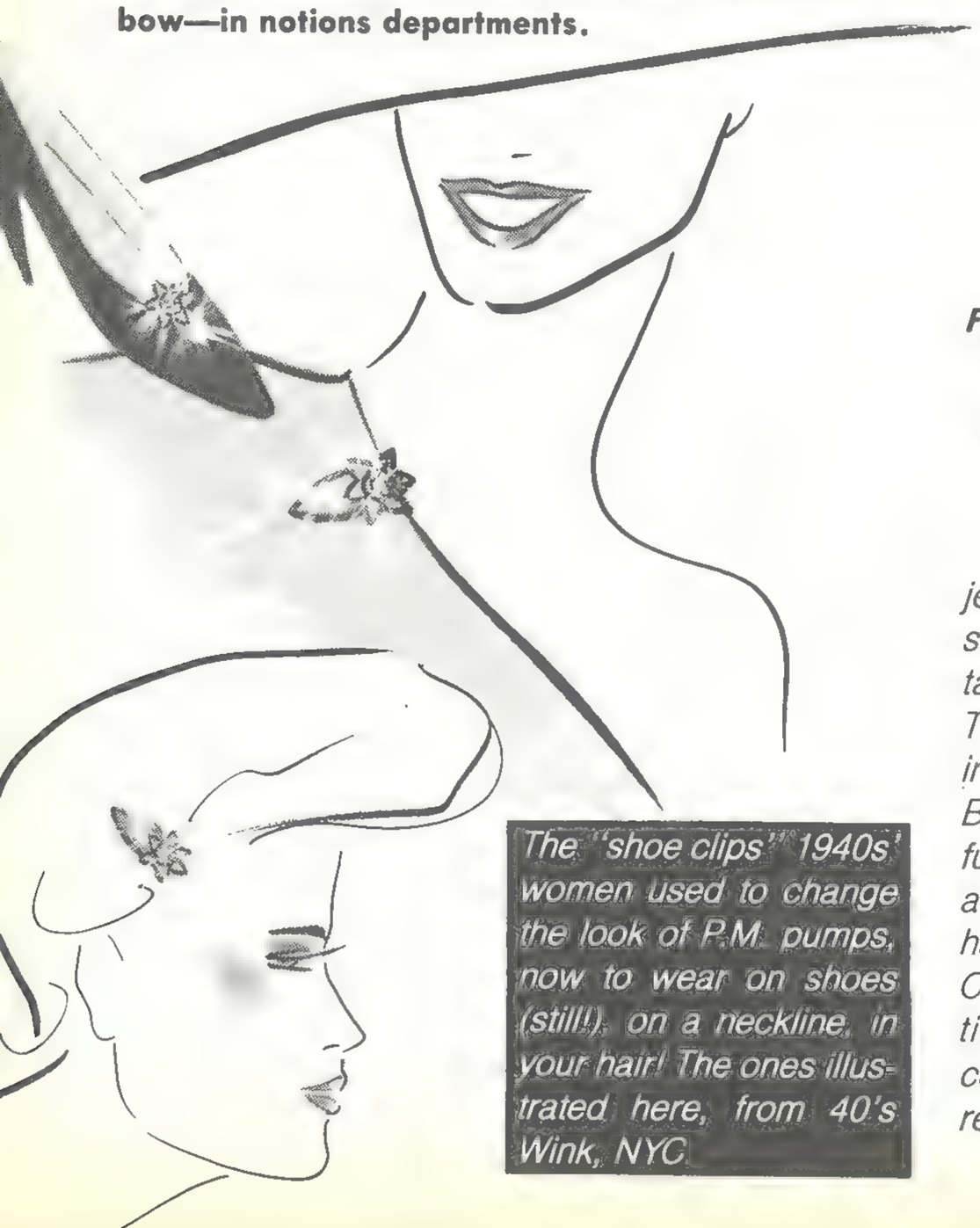


THE NEW GOLD "BONANZA": IN HAIR—FIRST DAMPENED, THEN "DUSTED" WITH GOLD EYE-SHADOW POWDER. THE RESULTS, SEE "STRIKING GOLD," PAGES AHEAD.

Ingenious, inexpensive ways to turn a hair style to evening, *above*. Feathers—different kinds, different colors, some gilded (great on blonds: black striped with gold) . . . to tuck into a chignon. (From Jerry Kott, NYC. About $22-38.) New ties to secure a braid or pony-tail—Beaux Dangles "shoelaces," in every color. About $7.00. Or by-the-yard sequins in a flat strip. A thin "rope" of rhinestones to tie in a bow—in notions departments.



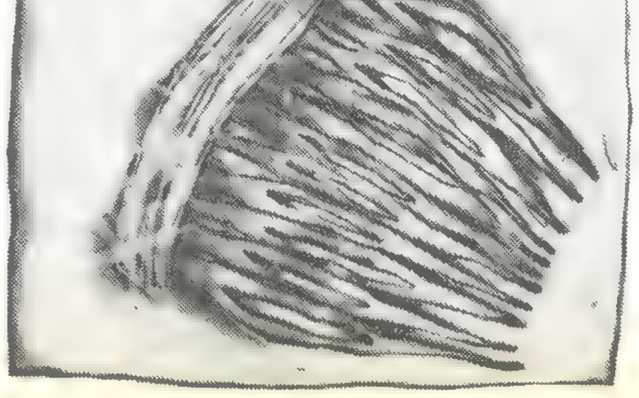




The "shoe clips" 1940s' women used to change the look of P.M. pumps, now to wear on shoes (still!), on a neckline, in your hair! The ones illustrated here, from 40's Wink, NYC.

FIRST STOP FOR A NIGHT OUT ON THE TOWN: SALONS THAT DO STYLING IN 30 MINUTES FLAT, ON A FEW HOURS' NOTICE. BRING YOUR OWN JEWELED ACCESSORIES, CLIPS, FEATHERS FOR YOUR HAIRDRESSER TO WORK WITH. IN NYC: PIPINO-BUCCHERI; CLIVE SUMMERS; CHARLES NICHOLAS.

The logic behind the move to more valuable jewelry, now turning up in "real" hair ornaments by the most inventive designers, at major jewelers: Above, Angela Cummings' laser-welded metallic hair stick—to anchor a chignon for evening. About $79. At Tiffany. . . . The ultimate extravagance—Bulgari-Danaos-Ltd. bobby pins in 18k gold. About $50 each. . . . Barrettes as decorative as they are functional: Wavy line of 18k gold, about $160. Pronged sterling silver hair clip. About $40. Both, Angela Cummings of Tiffany. . . . Right: Cartier's diamond-ridged 18k-gold comb—the top is detachable, a barrette by itself. About $12,000.



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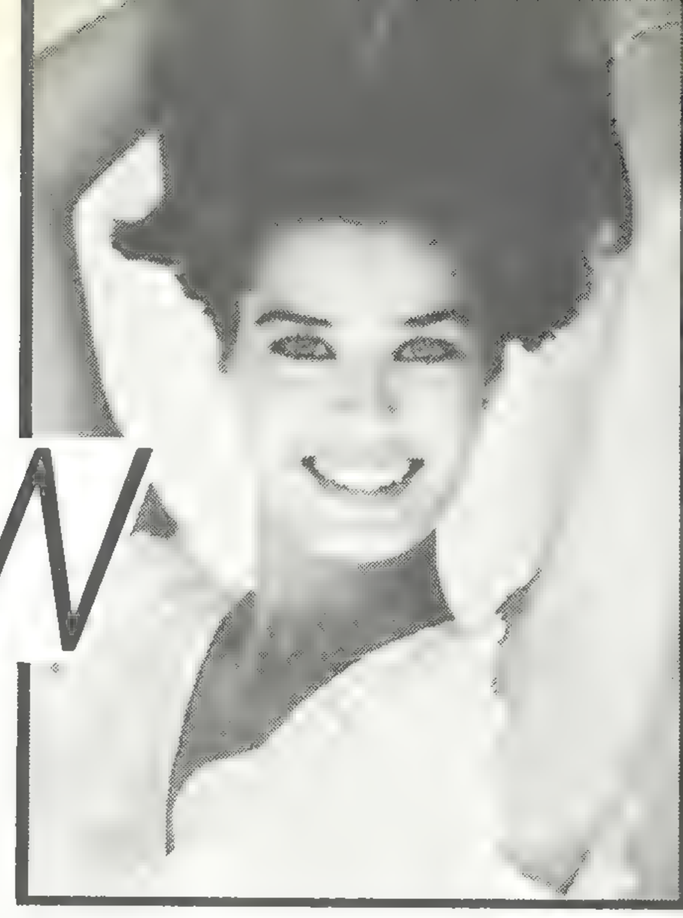
Please present this certificate at the Charles of the Ritz counter for your complimentary ½ oz. Ritz or Charles of the Ritz fragrance.

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Because you'd rather be yourself than anyone else.

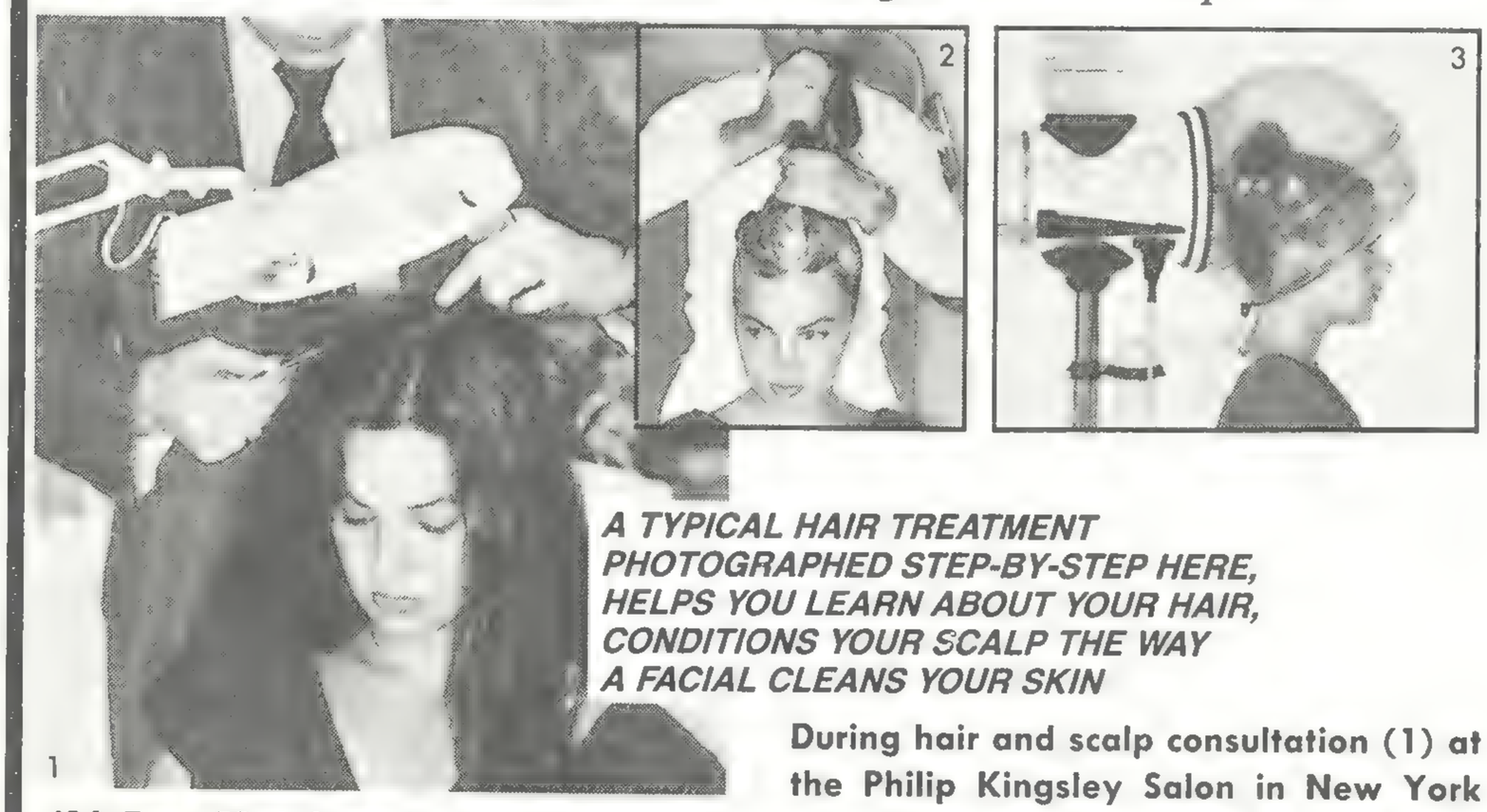
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Hair Now



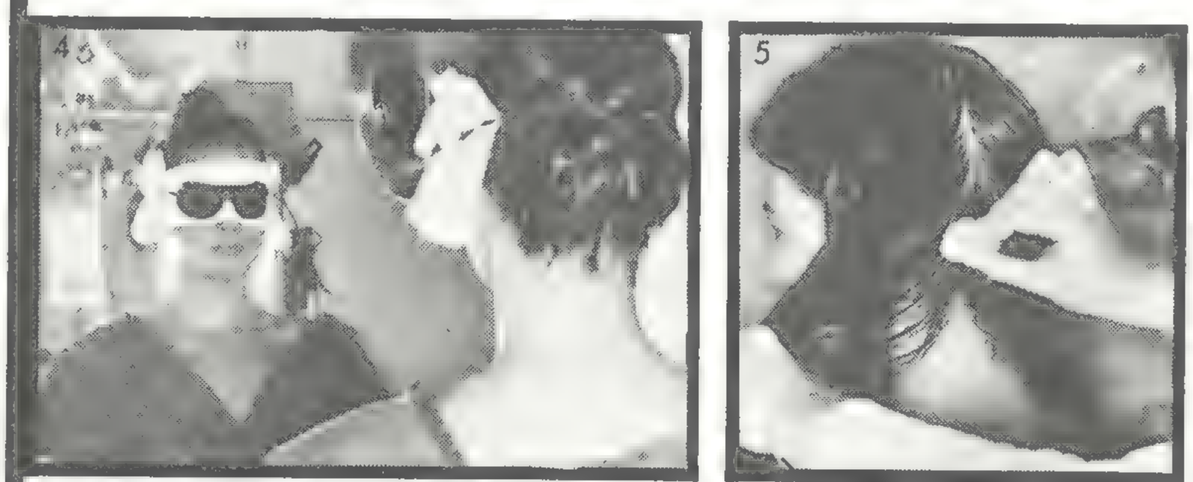
Pre-holiday hair shape-up...

uring the holidays, we all think about the way our hair looks. But overdoing styling—running a comb, a brush through once too often—can damage hair. For help, read on. . .



A TYPICAL HAIR TREATMENT PHOTOGRAPHED STEP-BY-STEP HERE, HELPS YOU LEARN ABOUT YOUR HAIR, CONDITIONS YOUR SCALP THE WAY A FACIAL CLEANS YOUR SKIN

During hair and scalp consultation (1) at the Philip Kingsley Salon in New York (16 East 53rd Street), a staff expert looks for hair loss, breakage, scalp-scaling conditions. Treatment begins with the application of scalp cream (all creams, shampoos, conditioners are made on the premises); conditioner (2); steaming (3)—puts moisture back into damaged hair; scalp massage—to break down scalp deposits, improve circulation; a few minutes under a hot lamp (4)—eyes are well protected; shampoo; cream rinse; and, finally, another scalp lotion (5). The whole process takes about one hour. Consultation, $30; treatment, $25. Kingsley has salons in London and New York, plans another in Los Angeles (next summer).



If you haven't found a good hair-treatment salon where you live . . . Redken Laboratories now offers hair-and-scalp analysis through salons around the country. At the salons, hairs are pulled from each section of the head, and are scientifically tested for strength, elasticity, protein, moisture content. Where to find a salon near you, write: Redken Laboratories, 6625 Variel Avenue, Canoga Park CA 91303.

According to Norman Orentreich, M.D., clinical associate professor of dermatology, New York University School of Medicine, hair is most easily damaged when it is wet. Never brush hair when wet; don't towel-dry too vigorously. Dr. Orentreich feels daily shampooing, limited use of blow dryers, well-spaced chemical procedures are fine. "It's the mechanical things we do to our hair—brushing, teasing, pulling it tight with rubber bands—that are the real abusers."

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and unexpected
back V neck ...


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... yet elegant...
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panty hose...

Diane Von Furstenberg for RE-7

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The most irresistible twin set... black and gold Lurex knit...
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Suave...

A definite good number...
the velour tops...







Tatiana® Eau de Parfum Spray



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Slender...

The jeans that shine...moiré...

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Texturized luggage...
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Quilting again... the dressy black raincoat. Most classic modern trenchcoat...



Diane Von Furstenberg for Main Street Fashions

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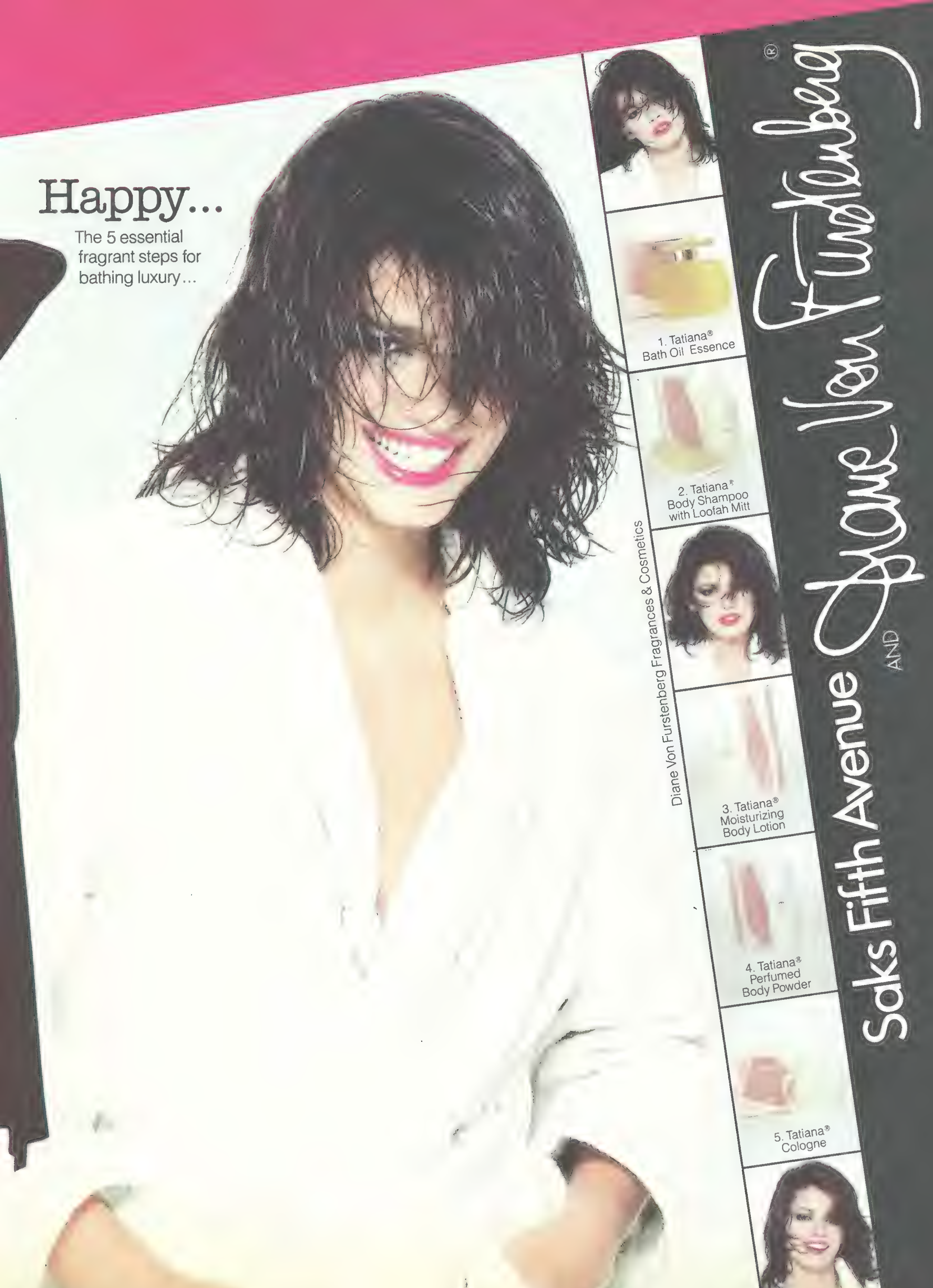
Vulnerable...

Raspberry tricot gown and robe with art nouveau motif. *(Right)* White for the gown ... black for the robe ... tricot ...

Diane Von Furstenberg for RE-7

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Christian Dior Furs



Natural brown Russian broadtail lamb with
natural Russian sable.

PHOTOGRAPHY: MURRAY LADEN

Garfinckel's
WASHINGTON, D.C.

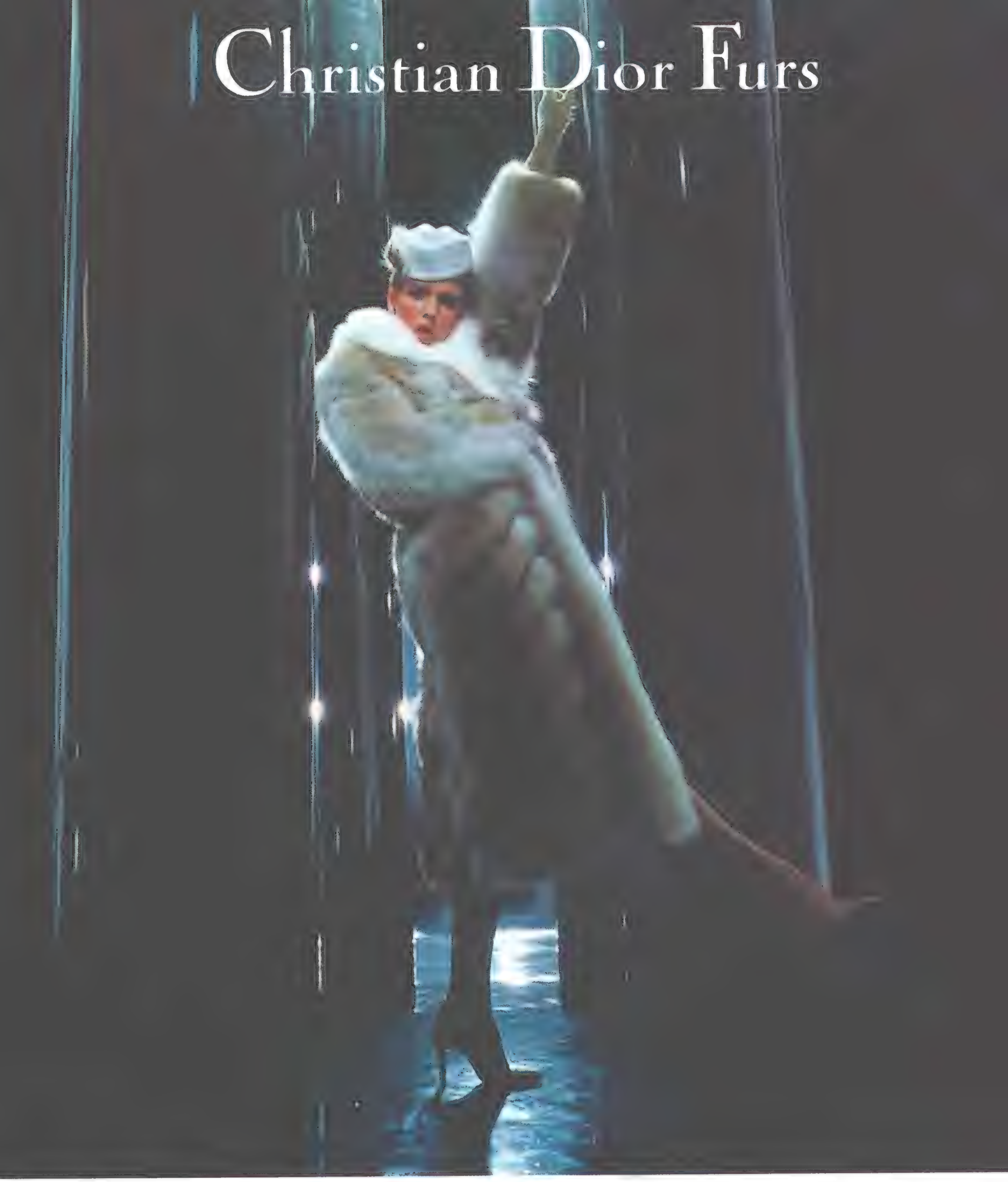


Bordeau plum-dyed mink; Camel-dyed mink.

Furs labeled to show
country of origin of imported furs.

PHOTOGRAPHY: MURRAY LADEN

Garfinckel's
WASHINGTON, D.C.

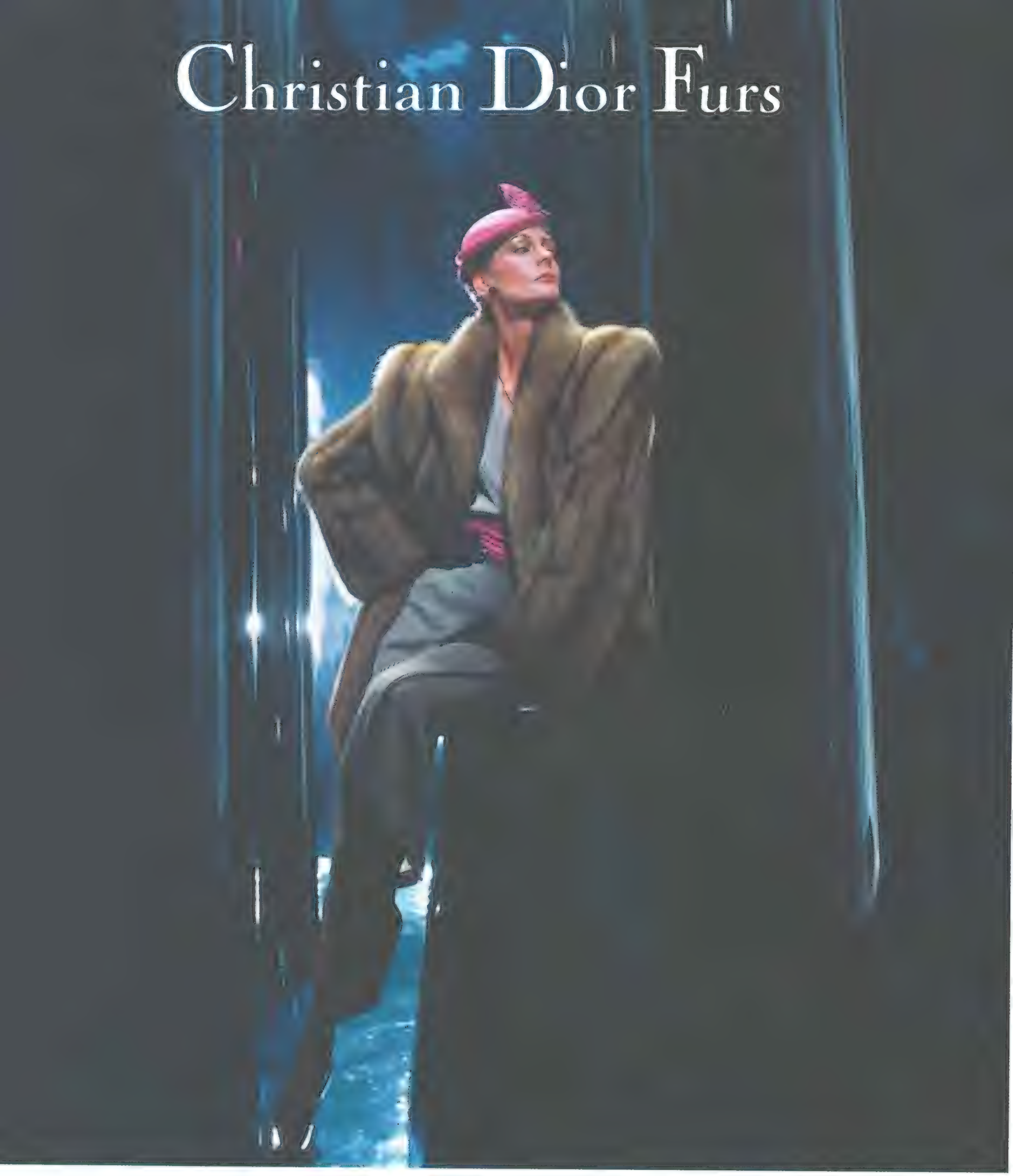


Natural beige Canadian coyote with brightener-added Norwegian shadow fox.

PHOTOGRAPHY: MURRAY LADEN

Garfinckel's
WASHINGTON, D.C.

Christian Dior Furs



Natural golden Russian sable.

PHOTOGRAPHY: MURRAY LADEN

Garfinckel's
WASHINGTON, D.C.



Garolini

Fashion Q & A

How to care for beaded jackets... why clothes prices are up

Q **I have just bought the most beautiful John Anthony beaded jacket for evening. To me, it represents an heirloom in the making. I want to know what is the best way to care for such a special jacket?**

A We agree—today's beaded jackets are tomorrow's collector's items. We spoke to John Anthony and gave him your question. Here's his reply:

First, make sure you hang your jacket on a padded hanger. If you fold it, you run the risk of splitting the beads.

John claims a beaded jacket, sequined or bugle beaded, is the *hardiest* fashion item in the world. And he should know!

When it comes to cleaning a beaded jacket, John says, "forget it." It's not wise to have a beaded jacket dry cleaned. You simply cannot put beads through the complicated process of cleaning with steam. It will dull them. You can replace the jacket's lining when it becomes worn.

Q **I've been watching the store ads for fall clothes and I must say I'm aware that prices have gone up. But it really made an impact on me when I saw this Saks Fifth Avenue ad [reproduced, *above right*]. The ad features five suits ranging from a Mollie Parnis grey flannel at $330 to John Anthony's black gabardine at $900. But the punch line was that for $2750 you could get the Anthony suit plus a "bugle-beaded bustier." I'm curious; why are clothes so expensive these days?**

A We spoke to Saks Fifth Avenue senior vice president James Shaw, who quickly pointed out that while they did run this American designer advertisement, the store also had a series of suit advertisements ranging in price from $130 to the $2750 one you mentioned. "The suit is a fashion that we believe in and we've shown that it is available at all price ranges," added Mr. Shaw. "We find no price resistance, but we do



find customers demanding quality for the higher price they pay. They want good workmanship, fine fabrics, and excellent fit. It's all relative to the economy," he said.

We also checked with designers represented in the Saks Fifth Avenue advertisement: Adele Simpson, Bill Blass, Oscar de la Renta, as well as Anthony and Parnis.

Here's what they say: Bill Blass finds the best fabrics are $45 to $50 a yard. "We're paying for quality." Adele Simpson's daughter, Joan Raines, states, "All the fabrics are imported. We're having to pay higher prices for these European materials due to the dollar's devaluation. A portion of this has to be passed on to the customer the way every other industry is doing."

John Anthony summed it up: "Quality is becoming more and more expensive to produce. My fabrics start at $52 a yard. The bugle-beaded bustier is all done by hand and built on a bone foundation. My clothes are not lined in silk, but in the same fabric as the outfit. Today, the big problem in high-priced quality clothes is trying to find a factory willing to do limited numbers of expensive clothes. It's becoming almost like custom."

Q **I've just seen a wonderful white wool suit, but I'm wondering how appropriate white would be in the winter?**

A Wearing white is fast becoming a seasonless question. Last January, for instance, we went to Paris and saw Saint Laurent showing handsome white suits in wool gabardine in his couture collection. Normally, you would have said these suits could be worn only in warm weather. But the most chic French women were wearing the all-white look in early spring and for six months later.

We put your question to our Fabrics editor, Elisabeth Tretter. She firmly believes if you wear white in warm weather it stands on its own. "Keep it all white," advises Liz. But, when it comes to cooler climates, she advises you to "wear white with accessories that anchor it." Basically, what she means is: in the upcoming energy-conscious winters, do not wear all-white. Instead, think of teaming white with brown, black, or navy in sizable doses.

One area where we feel all-white often does look all wrong and out of step is in footwear. Whether it is a closed pump or a sexy sandal—best to forget all-white footwear after September.

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TAXES

Tips for two-career couples

What if there are two tax homes?

BY JULIAN BLOCK

Most people are well aware that their business travel deductions include what they spend on meals and lodgings so long as they are on a trip that takes them away from home overnight. But the IRS defines "home" as where a person's principal place of business or employment is located, even though his or her family resides in another place.

Just where their tax home is should raise no problems for most people since they work at one job in the same area in which they live with their families. But identifying their tax homes and whether their outlays for meals and lodgings qualify as away-from-home business travel expenses raises troublesome questions for the ever-growing number of wives who work and maintain homes in cities different from the ones where their husbands work and maintain homes.

Consider the case of George and Mary Leyland who worked in New Haven and found out the expensive way that the rules can twist and turn. He was with the Census Bureau and she was with IBM. When the Bureau sent George to Boston for a year's training at the Harvard Business School, the couple gave up their New Haven apartment and rented one in Boston. They also joined a New Haven club and took a room there for Mary which George shared when he traveled to New Haven. While George was in Boston, Mary sometimes journeyed to Boston on business for IBM. At filing time, the couple claimed that their tax home was New Haven and deducted their Boston expenses. But the IRS viewed the matter somewhat differently.

The IRS readily conceded that Mary's tax home was in New Haven since her job location was unchanged. This, of course, entitled her to deduct unreimbursed business expenses while in Boston on assignment by IBM.

But the Tax Court agreed with the IRS that New Haven was no longer George's tax home since he gave up his apartment there and moved to Boston. True, his Boston assignment started out as "temporary" rather than "indefinite." Nonetheless, the Court found that George had shifted his tax home to Boston since he was reimbursed by his employer when he took his furniture with him and he was paid per diem allowance by his employer when he traveled from Boston to New Haven on assignments. Thus, he was never away from home while in Boston and his rent and food there were nondeductible. But, of course, that finding did entitle George to deduct unreimbursed business expenses while in New Haven on assignments. ▽

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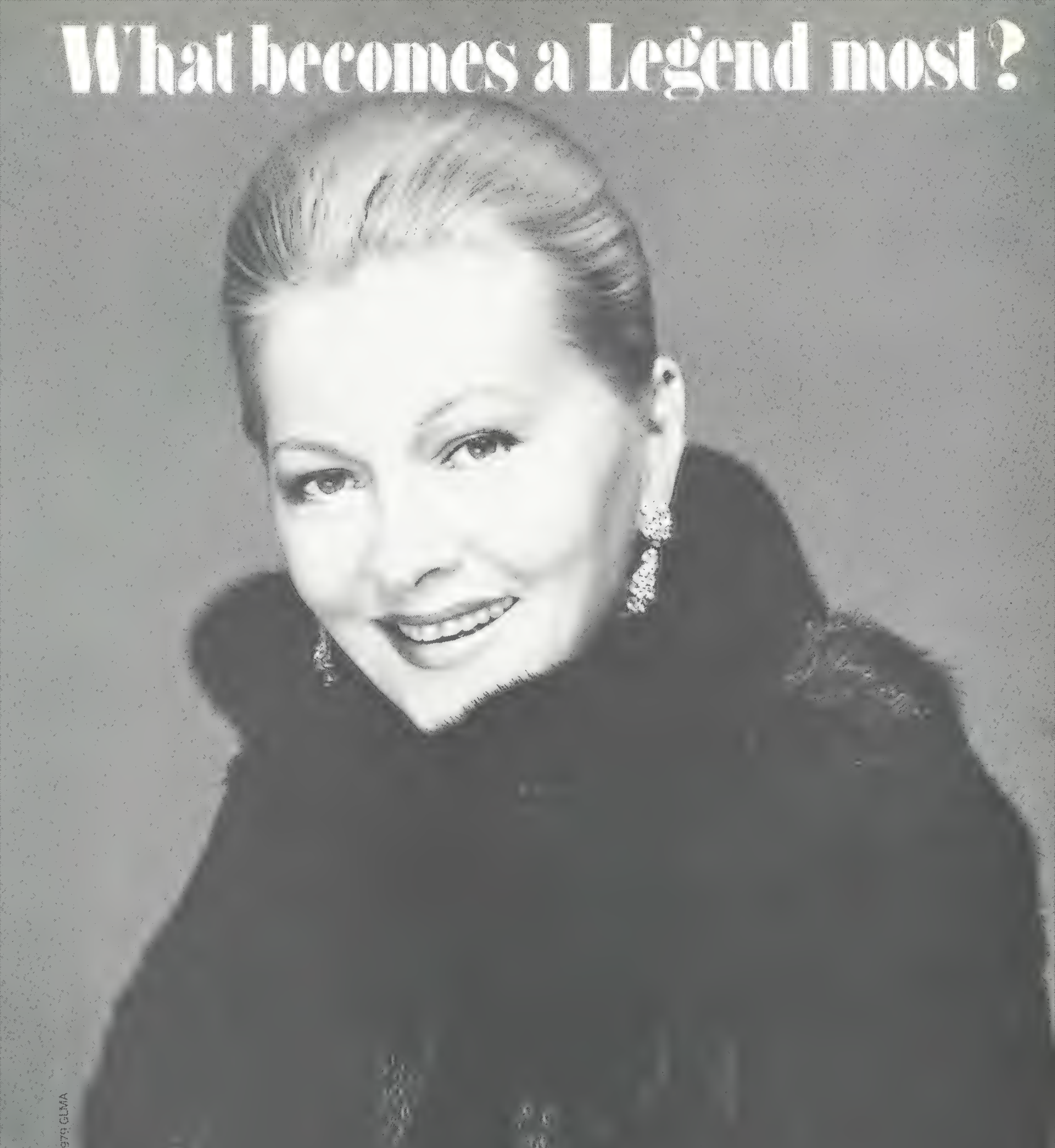
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What becomes a Legend most?



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Between Us

Skill in politics... talent for art... mountain climbing publisher... and a mom who resigned

By Lorraine Davis

YOU AND THE U.S.A.

As a woman, your first political opportunity (and your clear responsibility) is to *vote*—to exercise the franchise we gained sixty years ago. And if one of your votes gives you a chance to make it clear to a state legislator that you want to see the ERA ratified, so much the better (see more about the Equal Rights Amendment on page 76). There are many sources of information: e.g., the multipartisan National Women's Political Caucus.

Your second political opportunity may well be to use your own life and talents to advance the causes you believe in. Participation in our representative government can begin with a volunteer job (stuffing envelopes, ringing doorbells) and the possibilities go straight up from there. With sufficient energy, ambition, and dedication, you *could* be President; but a lesser office is one way to start, and womanhood can be an assist. In a book of interviews with six American women in public life, *In the Vanguard* (Houghton Mifflin), Peggy Lamson says of Congresswoman Elizabeth Holtzman: "To win her seat she had to defeat eighty-four-year-old Emanuel Celler, a Brooklyn institution, who was running for his twenty-sixth consecutive term. . . . Holtzman who had never before run for public office is convinced she won her first contest because she is a woman.

"'There is absolutely no question in my mind about that,' she says. 'Because the electorate that I represented was very angry about politicians. They thought they were extremely corrupt and dishonest and unconcerned about the welfare of the people. But they didn't see a woman as a politician, so that I was never perceived as being part of the backroom cigar-smoking machine.'"

Ms. Lamson holds out the hope that, by the year 2000, instead of our current 8 percent of the elected offices for 51.3 percent of the population who are women, 30 percent of all public offices in this country will be ours in a snowballing of the present growth rate.

If you want to be one of these new politicians, look into *Careers in Politics for the New Woman*, by Alice Lynn Booth (Franklin Watts), a book filled with practical advice on the pros and cons and ways to begin, with lists of internship programs, sources of fellowships, and special training programs.

LIVING WITH OUR OWN ART

A woman's urge toward order and beauty, toward creating art in the midst of daily life, neglected in the male canon of art history and criticism, is celebrated this month in a book by Mirra Bank, *Anonymous Was a Woman* (St. Martin's Press). The unnamed women who produced the more than one hundred pieces of American folk art reproduced in its pages, turned out samplers, embroideries, paintings, quilts, useful works made fine by their deep need for self-expression. These domestic ornaments are placed by Ms. Bank in a context taken from instructional and personal writings of the day—primers, diaries, sermons, pamphlets, including this charming and precocious observation on a spelling lesson:

"August 6, 1849. I think spelling is very funny, I spelt infancy infantsy, and they said it was wrong, but I don't see why, because if my seven little cousins died when they were infants, they must have died in their infantsy; but infancy makes it seem as if they hadn't really died, but we just made believe.—Diary of Catherine Elizabeth Havens, age 11"

ROMANCE AND OTHER ENTANGLEMENTS

The man/woman conundrum is treated romantically, but with little nips of tart description, in *Infidelities* (Clarkson N. Potter), a book of short stories in an almost old-fashioned plot-twist style by Englishwoman Angela Huth. Men suffer, too, in these tales; but women follow their own hearts or, in "Mind of Her Own," other forces:

"Co-operation was pale yellow in Alice Lee's mind. A primrose yellow, to be precise, sometimes almost metallic: a colour that started in her head, flowed down through her body filling it with warmth and making her limbs waxy, deliquescent, so that her movements, to onlookers, would sometimes appear clumsy. Most days Alice experienced these yellow sensations in some measure. The fact that she was used to them in no way diminished their rewards. They represented an inexplicable happiness that was her only secret, her only area of absolute privacy."

When the yellow of cooperation turns stubbornly black, Alice declines to continue in her role as drudge for her husband and overage dependent children, with results that are as ironic as they are outrageous.

FEDERAL $ FLOW

Women business owners can expect more Federal prime contracts in the coming months. The goals set by President Carter's National Women's Business Enterprise Policy last spring are to be implemented by an approximate doubling of the dollar amounts of such contracts awarded to woman-owned firms—at least $150 million—in fiscal 1980 and a redoubling—to $300 million—in fiscal 1981. The policy also seeks to aid women entrepreneurs by revising the government-wide procurement regulations to assure that Federal prime contractors will up their use of female subcontractors. These clauses are now being written.

ECONOMICS À LA CARTE

New York women will be able to question the speaker and the panel who will discuss his ideas when Henry Reuss, Congressman from Wisconsin and chairman of the House Committee on Banking, talks about the economic situation in our own country and its global context at a luncheon meeting of the Women's Economic Round Table. Information: (212) 759-4360.

ONE WOMAN'S PARADISE

Sometimes your heart's love can provide your income, too. "You'd be amazed at how many Yosemite lovers there are in this country," said the area's prime historian, Shirley Sargent, who at fifty-two lives year-round in Yosemite National Park, a high-peaks expanse of breath-stopping scenery in northern California, and publishes books, calendars, and postcards. Alone with her cat in her cabin overlooking the Merced River Canyon after summer visitors have gone, in winter Ms. Sargent reads, writes books (twenty-three to date), interrupted only —recently—by drop-in cross-country skiers. In her car, tricycle, or a wheeled director's chair she uses because of a crippling childhood illness, this intrepid woman makes the 1189-square-mile park her campground, communicates with her partner in Flying Spur Press, Hank Johnston (thirty miles away across the canyon), by CB radio. When modern machinery can't make a climb, Shirley also travels by muleback: "Just hold on and pray."



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WOMEN'S FREEDOM

(Continued from page 76)

the revered elegance of the one set apart. I still believe that my church, over the span of history, was a saving grace for women, helping to redeem them from the prostitution of body and soul that had been the history of so many earlier cultures, barbaric and developed. But in the redemption, the church never took the final step of seeing women as full adults, full partners. The choice between the virgin on the pedestal and the beast of burden for man's desires was the choice between virtue and vice, between reverence and derision. A wife knew that as well as a nun.

The forces opposing ratification of the Equal Rights Amendment are dug in, well-funded and well-organized. Their rhetorical attack almost never states the Amendment itself. Rather, they caricature the simple statement of equal rights with a list of horrors which privileged women will lose if they yield the pedestal for the world of peer relationships.

Patronage has always held out the carrot of beneficence to those being patronized. Without that carrot, no stick is ever big enough to keep the subjects in their proper place. But those who would keep us in our place on pedestals can keep us in our place in the world of ritual rape. The choice is whether we will settle for being kept women or rise to the challenge of full citizenship. Women need to be full citizens. America needs us to be full citizens. ▽

Jacqueline G. Wexler *brings, to her very personal statement on every woman's right to full adulthood and citizenship, the experience and insight of a woman who, as a nun, was president of Webster College in Missouri and, after her resignation from the Order and her marriage, president of New York City's Hunter College. Dr. Wexler, leaving Hunter, now takes on new challenges.*

AMERICAN ARRIVALS

(Continued from page 72)

reasons, these new immigrants bring their skills and their high expectations with them, and they often bring money, too. And because they do not start out poor, because they have never been among the " . . . huddled masses yearning to breathe free" who once crowded Ellis Island before being cast into ghettos, they have not had occasion to equate their origins with poverty and humiliation, something they must cut free from if they want to be successful. These wealthy and middle-class immigrants are confident of their place and of their traditions, and so do not feel a pressure to assimilate in order to be accepted. Then, too, because their money and their skills give them a measure of mobility, these new immigrants are not confined to coastal cities, but can settle all over America, bringing a measure of internationalism to Keokuk and Oshkosh and to Kalamazoo and influencing thus not just the style of the big cities but the style of all America as well.

merely characterized as "alternatives." Then, too, their sheer number, which escalates each year as Mexico's population grows and millions make that trip over the border and increases in proportion as America's own population shrinks, renders the desire to assimilate senseless, for many of these people are inevitably aware that tomorrow belongs, at least in part, to them.

What is happening, then, is that America is becoming Europeanized, Latinized, Asianized, and Africanized in the same way that the rest of the world was becoming Americanized after World War II. And it is the Latin spirit in particular that is influencing us, the spirit that is itself the essence of cosmopolitanism and diversity and has been ever since the days of the Roman Empire.

And just as the manifestations of post-World War II Americanization—Coca-Cola, transistors, blue jeans, and slang—were important because they were the visible traces of the mobile, rootless restlessness that was really our most important export, so the manifestations of foreignness one now observes on a stroll down Madison Avenue are important

---

"Ours is an era with a taste for luxury and glamour and . . . extreme cosmopolitanism, when anything goes, so long as it goes together"

But what of those huge numbers of Spanish-speaking people—Mexicans, of course, but South Americans and people from the Caribbean as well—who although they are often very poor insist on maintaining their heritage nevertheless, seeming less eager to adopt "American" ways than poor immigrants of an earlier age? For one thing, it has been their fortune to arrive here during the era of ethnic pride, when old assumptions about the innate superiority of those whose task it was to bear the white man's burden have crumbled, when different ways of living are deemed not something to be changed but because they indicate a change in temperament, a change in soul: a shift from the Puritan work ethic that has prevailed in America to the fatalism that defines the Latin approach to life and is the source of its pragmatism, its tolerance, its talent for enjoying the moment. As America becomes more diverse, it becomes also more cosmopolitan and so in the end more mature, more realistic. As the future looks less certain, we grow less sure of our ability to control it, and instead adopt a Latin sort of solution, turn elegant and learn how to play. We might be going who-knows-where but we'll go there in style. ▽



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2

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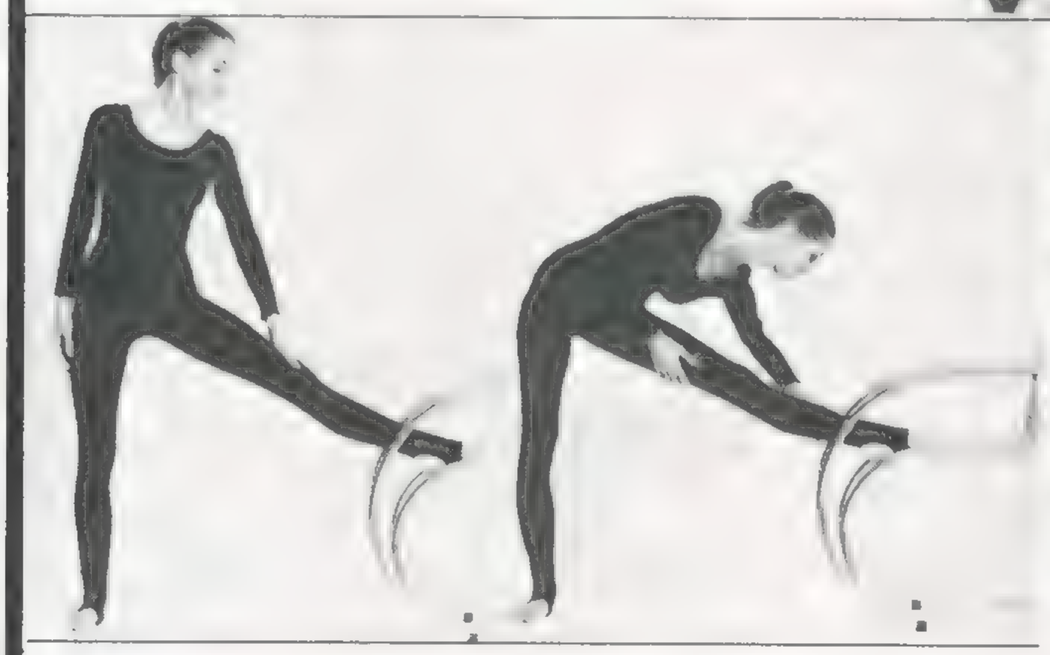
Exercises to keep you on your feet... sensible eating

It's holiday time. And you know what that means. Lots of late nights . . . parties . . . eating. And being on your feet. The best gift-to-give-yourself now is to stick to everyday routines, not abandon all your good habits.

TO STAY ON YOUR FEET—WITH A SMILE: ADD A FEW MINUTES OF FOOT EXERCISES TO YOUR REGULAR WORKOUT

Two leg-stretching exercises (for hamstrings and calf muscles) from John F. Waller, Jr., M.D., orthopedic surgeon at Lenox Hill Hospital, NYC: Stand arm's length from the wall (right), palms against wall; sink forward letting arms bend, keeping heels flush against floor; hold for count of three. Push back. Below: Place foot on low chair, knee straight; slowly lower your head toward knee. Alternate legs. Repeat each exercise three times a day. . . . "Also, if you wear high heels," says Dr. Waller, "don't change suddenly into flats—this strains calf muscles."





Here, a great gift—to give yourself! Nail-saving idea: a gift-wrapping service that wraps all your presents for you, helps prevent nail tears, splits, chips . . . when you want them least. Margaret and Erik Nussbaum (381 Park Ave., New York City) also come to your home.

Rules for good eating: "Maintain the good eating patterns—low calorie/low cholesterol—you do through the year," says Richard S. Rivlin, M.D., head of nutrition at The New York Hospital-Cornell Medical Center. . . . "Buffets can present problems—there's always the temptation to try more. . . . Beware of the effects of alcohol on an empty stomach, especially if you are taking certain medications. Eating a little fat," says Dr. Rivlin, "delays alcohol absorption and spreads out its effects on the body."

If you're going to be out late, eat beforehand, says Dr. Rivlin. (Two reasons: You probably won't dine until late; you'll be less hungry, won't overeat.) A good supper, *photographed right*, says Dr. Rivlin: an apple (or other fruit), cottage cheese, lettuce with lemon dressing, peanut butter on an apple slice or melba toast, a glass of skim milk.

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Winter running tips... night jogging...what running does for skin...

Running in the cold, crisp air is exhilarating—if you are prepared for it. If you run regularly, consider these reminders. Beginning with...

"Warm up muscles adequately during cold months," says Fred Pasternack, M.D., cardiologist at Lenox Hill Hospital in New York City. "It is dangerous to start vigorously exercising cold muscles. Start out gradually with warm-up exercises (these get your blood flowing through peripheral blood vessels, which are more constricted in winter to conserve body heat) and stretching. Or start to jog at a very slow pace until your muscles are sufficiently warmed up. If you don't, you may tear or strain muscles."

Breathing can also be a problem in the winter, according to Dr. Pasternack. "The cold, dry air can inflame the mucous membrane in the nose, causing nasal stuffiness and excessive mucous production and interfering with respiration. Wearing a face mask, a scarf draped across the nose and mouth, or even a surgical mask will help some by warming and humidifying the air. Cold wind blowing across the forehead could aggravate a sinus problem."

Dressing for winter running: "Overdressing is a common mistake," says Fred Lebow, president of New York Road Runners Club. "After the first half mile or mile, you heat up a great deal. Wear several loose layers of light clothing that you can unzip or take off and tie around your waist as you go along—this will help you to regulate your body heat." Be sure to wear a hat that covers the ears—"A lot of your body heat escapes from the head." Also wear loose mittens (warmer than gloves)—fingertips are one of the first areas to feel the cold.

Dr. Pasternack cautions that it is dangerous to run when you have a cold. "Some of the viruses that cause colds can affect other parts of the body, including the heart. Contrary to what some people think, exercise will not make a cold go away sooner; it only aggravates it."

"There are days when it is just unwise to run," says Dr. Pasternack. Running on a cold day creates an additional wind-chill factor; in extreme cold and high wind there are exposure problems, plus the possibility of frostbite. "Also watch out for ice," adds Mr. Lebow. "It's hazardous."

Night jogging: "Night running is popular all over the world," says Mr. Lebow, "but you must be careful to use common sense." Most important is: visibility. "Wear bright-colored clothes, preferably orange or red." Or, available now in sporting-goods stores, headbands, running shoes, and jogging clothes made of reflective fabrics. Always run against traffic. Whenever possible, women should run in pairs, always in a safe neighborhood that is well-lighted, with a lot of other people on the street.

Skin fitness: An extra fitness bonus for joggers is: fewer wrinkles. Why? "A toned body reflects a sound circulation system—and the skin is part of that system. The better your circulation, the more slowly you age—and that includes your skin," says Dr. Howard F. Hunt, chairman of the physical education department at the University of California at San Diego. "When you don't exercise, your skin loses tone and begins to hang," according to Dr. Hunt. "Jogging utilizes muscles throughout the body. This muscle action in turn stimulates the skin, which tightens around the muscles, and enables the skin to retain resilience. The better circulation that exercise promotes also brings more nutrients from the bloodstream, including oxygen, to the skin—all of which contributes to younger-looking skin with fewer wrinkles."

NY Road Runners, NY Running News

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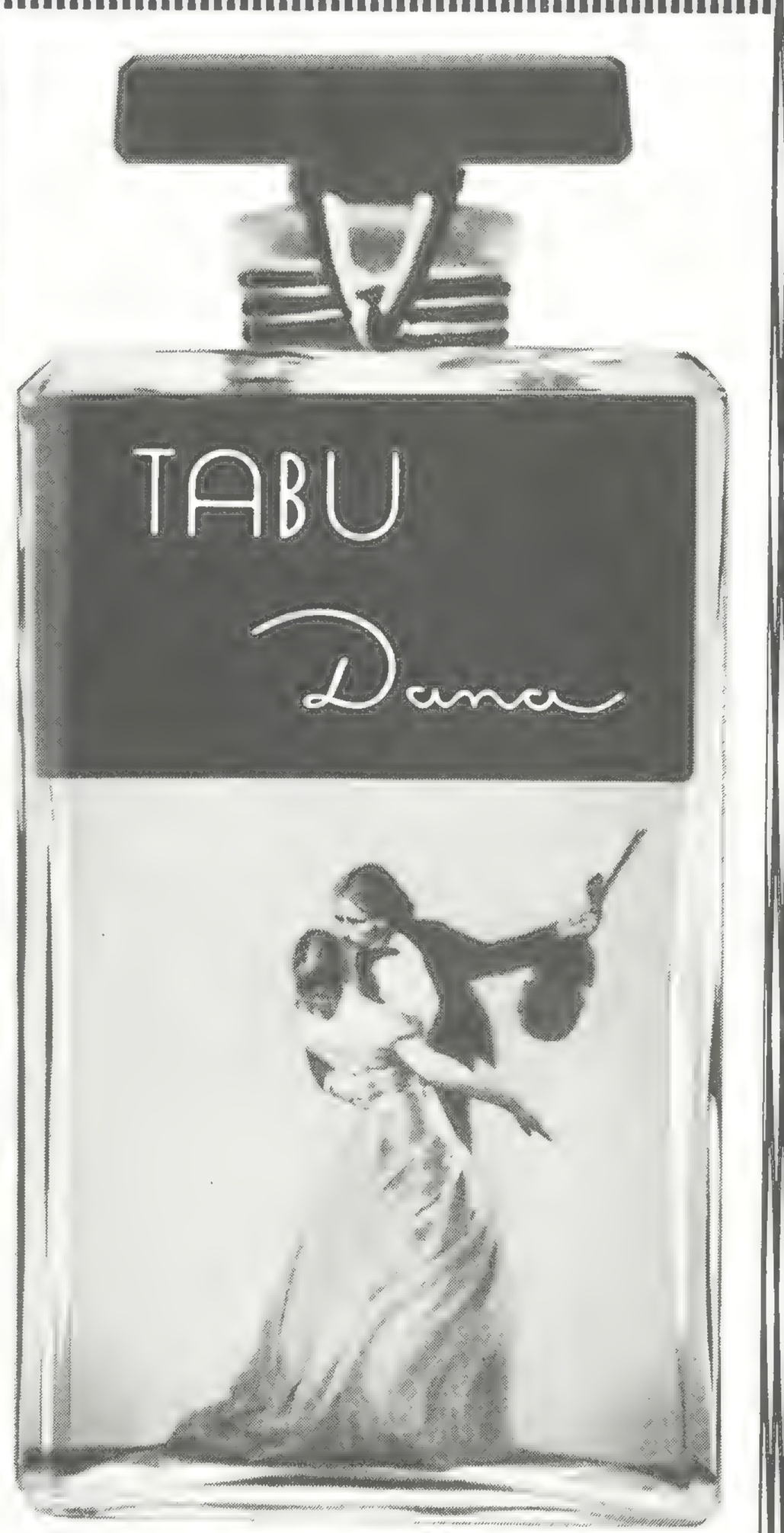
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—*Andy Williams*



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Or Julia Child—who told us she was thrilled with "the splendid feature about our Cambridge home. We are absolutely delighted to have the copy, which we shall treasure the rest of our lives."

Or Diana Vreeland, who found our coverage of her home "too delightful for words..." She wrote, "How beautiful the whole magazine is."

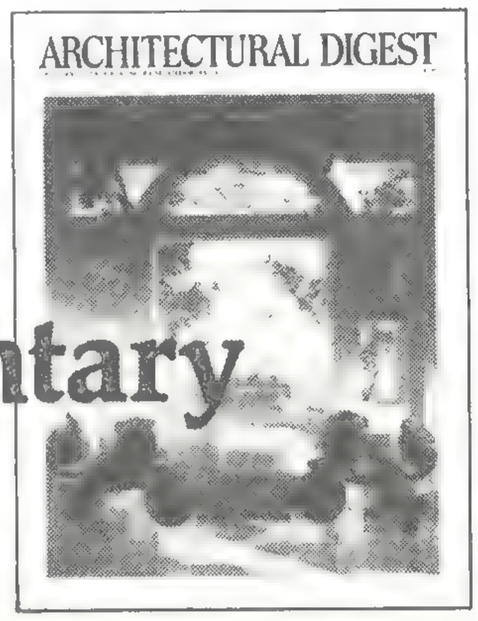
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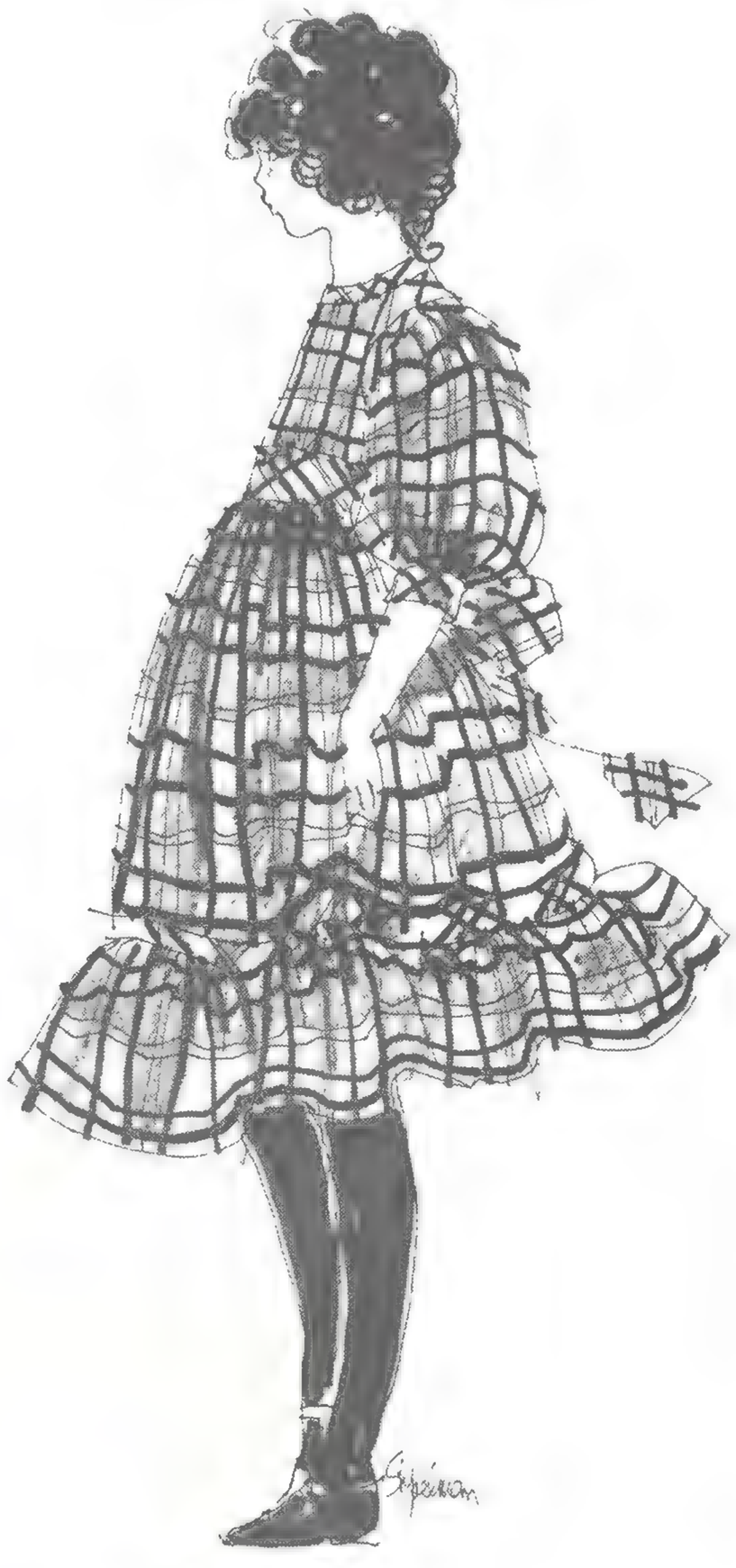
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YOUR LETTERS

(Continued from page 26)

animated, evocative. Their whimsical attitude seemed to gently mock the hustle and bustle of the travelers below. Years later when I studied art history in college, I discovered it was the artist Arshile Gorky who had painted the murals which had impressed me so as a child.

Mr. Bourdon's article suggests that at one time the murals were displayed on all four walls of the airport—they must have been wonderful. My memories, which date from 1954 to 1959, are of only one set of panels which occupied only one wall of the building. Certainly the major portion of the works did disappear prior to 1954. But even if my dates are off by a year or two, one has to admit I saw those paintings well after 1948. I sincerely doubt that my citing of Gorky's aviation murals at the Newark airport—sometime during the mid '50s—is a case of psychic phenomenon. At any rate, I am very happy to know at least some of them are back.

Wendy Adest
Beverly Hills, CA

David Bourdon replies: It's wonderful to learn that the murals Ms. Adest saw as a child made such a vivid impression, but childhood memories do not always withstand careful research. Ruth Bowman, guest curator of the Gorky exhibition, writes in the accompanying catalogue that "there was no visible sign of Arshile Gorky's ten year old panels" by the time the Port Authority of New York and New Jersey took control of the Newark Airport in 1948. Bowman interviewed scores of people, including the artist's colleagues and friends, his widow, daughter, and sister and was assisted by the Port Authority, Federal Aviation Administration, Newark Public Library, Newark City Hall of Records, and Newark airport.

Ms. Adest does not say whether she has seen the Gorky show or photographs of the surviving murals. Could she have remembered murals by another artist in another building? Gorky's murals were located on the second floor of the airport's Administration Building. In 1953, that building was converted to an Air Mail Express Building. There had been no commercial airline operations in the building since the summer of 1942, so it's unlikely that she passed the Gorky walls on her way to vacation flights.

Fallout from "The Danger Within"

Your July 1979 issue included an article on nuclear power (page 201) by Cathleen Medwick which bears comment. The article is beautifully written but predicated on a gross error and totally wrong. To quote from the article, "suddenly the reactor towers, with their vaguely futuristic symmetry, dominated our vision. Many of us had never seen these towers before—had never thought of nuclear energy being *contained* by any concrete structure" . . . "suddenly, the image of towers—medieval in their seeming inviolability but modern in their function of keeping something *in*, not out. . . ." The towers are not reactors. They are cooling towers. They contain no radioactivity or reactor. They keep nothing in, they are completely hollow chimneys open at the bottom and at the top. They cool the water that circulates over the condensers. The condensers cool the steam used to drive the turbines which turn the electrical generators. In fact the towers are built to protect the river from hot water that otherwise might affect life in the river. Most such cooling towers are not associated with nuclear power plants at all, but are part of the environmental protection for power plants that burn coal, oil or gas. Thus if they are a symbol of anything it is concern for the environment in an age when people want large quantities of electricity. Many nuclear power plants have no such towers at all. . . .

Charles L. Hosler, Dean
College of Earth and Mineral Sciences
The Pennsylvania State University
University Park, PA

Cathleen Medwick replies: I appreciate Dean Hosler's very clear explanation of the literal function of the towers; and, in a literal sense, I stand corrected. However, my purpose in writing about these towers was to describe their symbolic value—what they "mean" both to those people who live near them and to those who first saw them looming on the covers of *Life*, *Time*, *Newsweek*, and many other publications. Ironically, the fact that the towers are meant to protect the environment only underscores the dangers that the towers have come to represent.



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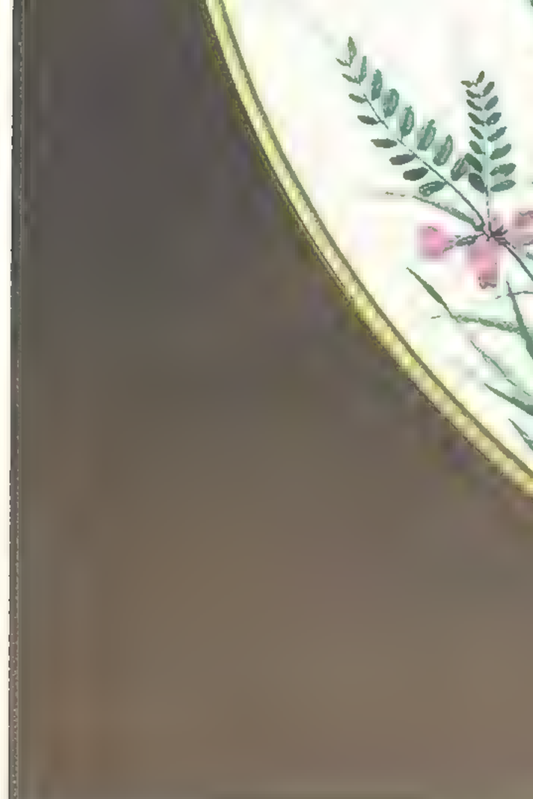
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A Country Path in May

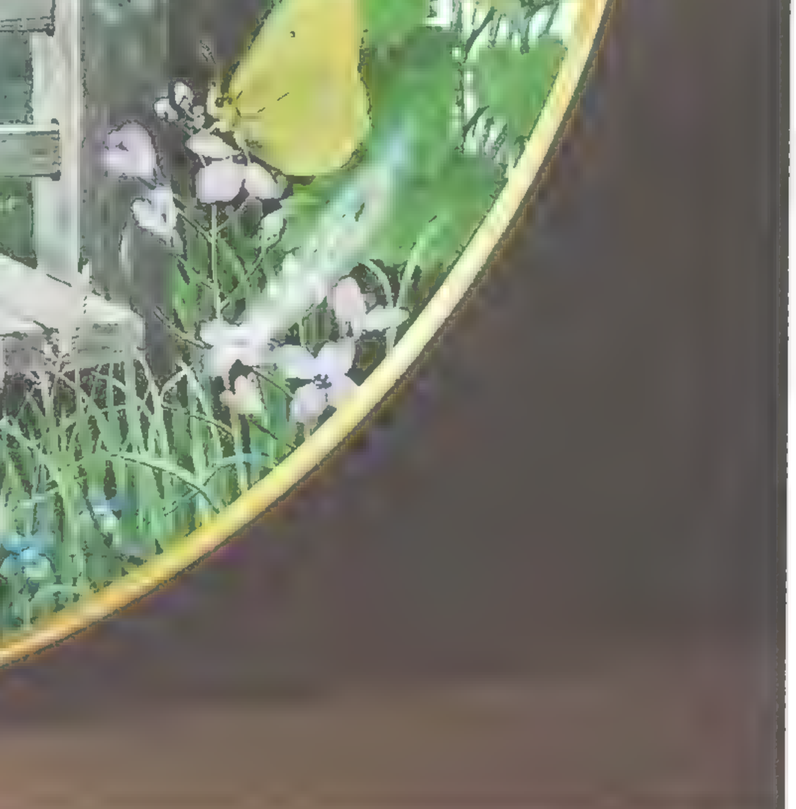
Plates shown smaller than life size. Actual diameter: 9 inches.



September on the Moors



The Colors of Autumn in October



Wheatfields in August

IN FINE ENGLISH PORCELAIN...

Scenes of the English Countryside

BY PETER BARRETT

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Each plate bears an original work of art — and each is individually decorated with pure 24 karat gold.

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FROM THE GOLDEN AGE of the great artists Constable and Turner onward, the varied faces of the English countryside have inspired some of the world's finest landscapes and paintings of nature.

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Each plate captures a different place, a different month of the year

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The April plate, for example, conveys the loveliness of Spring from the perspective of a secluded bluebell bower in Hampshire...The adventurous spirit of May invites us to follow a country path in the Cotswolds...August brings us to a golden wheatfield in Sussex —each at a moment of beauty and serenity.

Yet over and above their sheer beauty, these new works accomplish something even *more* extraordinary. Because each plate actually seems to draw the viewer *into* the scene.

Challenging to create...satisfying to own

By letting elements of his art burst out of the center of the plate and flow to its very rim, Barrett has given these works a unique sense of depth and dimension...a feeling of movement and vitality that brings life to every scene.

Furthermore, because of the precision of Barrett's art, and the fact that he has used some twenty-five separate colors in every work, this is a collection as challenging to create as it is satisfying to own. Each plate will measure a full nine inches in diameter. The entire collection will be crafted of fine English porcelain, whose traditional richness and vibrancy are exceptionally well suited to dramatizing the subtle colors of his art. And each scene will be framed within a decorative circular border of *pure 24 karat gold.*

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But the plates will be crafted *exclusively for individual subscribers.* And a further limit of just one collection per subscriber will be enforced without exception.

Here in the United States, the collection will be issued in a single edition, available *by direct subscription only*—and only from Franklin Porcelain. One plate will be issued every other month, and the issue price is just $55 for each plate and individual wall hanger.

Because of the international interest in Peter Barrett's art, a second edition will be made available overseas, with equally stringent limitations. In the tradition of the finest porcelain, the collection will be available only until the end of 1980, at which time the subscription rolls will be permanently closed. To enter *your* subscription, you need send no money now. But please note that the application below will be accepted only if postmarked by November 30, 1979.

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BY PETER BARRETT

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How you can do more for your health than any doctor or drug

Guides to a longer, happier life from a new report by the U.S. Surgeon General

BY ELLEN BILGORE

As Americans, we can expect to live longer, healthier lives than ever before, according to the U.S. Surgeon General Julius Richmond., M.D., in a new report recently issued from the Surgeon General's office. And when we die, we will very likely be done in by the bad habits that we have developed during our lifetime. When we live, the report continues, it will be because of the way we have chosen to live . . . because we had the good sense and the discipline to make modest changes in our life styles, changes that actually make the difference between long life or early death. The responsibility for the health of Americans has shifted—from the laboratories of scientific research to our own shoulders. According to the new report, our own bad habits are killing us.

This study, the Surgeon General's Report on Health Promotion and Disease Prevention—entitled, pleasantly enough, *Healthy People*—is the first major report to come from that office since the Surgeon General's revolutionary smoking study of 1964. The new report fires a less specific salvo, though its implications are equally far-reaching. This time, however, the warning label should read, "Caution. The Surgeon General has determined that *you* may be hazardous to your own health" . . . because the focus of the new report is firmly fixed on prevention: we are, it seems, more in control of our own health and psychological destinies than anyone previously supposed.

America's first public-health revolution—the struggle against infectious disease—took place during the late nineteenth century and the first half of the twentieth century. That revolution has been successful—today only 1 percent of people who die before age seventy-five in the U.S. die from infectious disease. Its success was due primarily to the development of effective vaccines and mass immunization to improved sanitation and pasteurization measures; and particularly to the discovery, in 1941, of penicillin as an effective treatment against infectious diseases. These medical advances are what made the difference and improved our national state of health.

That's all history now. The Surgeon General's report says that people aren't dying of infectious diseases, such as tuberculosis, diptheria, polio, and gastroenteritis, anymore. "Nearly all the gains against these once-great killers were the result of medical and technological improvements," says Dr. Richmond. "But most of the recent gains are due to measures people have taken to help themselves—changes in life style that are the results of a growing awareness of the impact of certain habits of health."

"Victory over today's major killers—heart disease, cancer, stroke—must be achieved more by prevention than by cure"

During the 'seventies, our life-span increased 2.7 years. In the 'sixties, this increase was only one year. "There is no question," says the Surgeon General, "that that improvement is the direct result of efforts at prevention." The question he asks is: "Can we do better?"

We'll have to. According to data contained in the report, accidents have become the single largest cause of death for people under forty. Seventy-one percent of all the deaths in the United States last year were the result of chronic illnesses—including heart disease, cancer, and stroke. "We are now able to identify some of the major factors responsible for most of the premature death and sickness in this country," says the Surgeon General. "Since many of those factors are attributable to personal habits like overeating, smoking, and lack of exercise, we have it in our power to control them."

● "**Cigarette smoking** is the single most preventable cause of death in America," Dr. Richmond maintains. "That fact is underscored by the consistent decline in death rates from lung cancer for men who gave up smoking cigarettes and *(Continued on page 148)*

FRANCES HENAGHAN

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Ricks	Tuscaloosa, AL
The Little Daisy Dress Shop	Phoenix, AZ
Fleur-De-Lis	Scottsdale, AZ
Peggy Fredric's	Conway, AR
Elan's	Little Rock, AR
Judds	Bakersfield, CA
Robert W Gates	Burlingame, CA
Ransohoff's	Fresno, CA
Rasmussen's	Granada Hills, CA
Papsie Ltd	Lafayette, CA
La Quinta Country Club	La Quinta, CA
Shirley's	Long Beach, CA
Cyd's Boutique	Los Angeles, CA
Phelps Terkel	Menlo Park, CA
Allecat	Montrose, CA
Devereaux	Newport Beach, CA
Irene Sargent	Oakland, CA
Sax	Palm Springs, CA
P V Fashions	Palos Verdes, CA
Gene Burton South	Pasadena, CA
Cricket Fashion Shop	Sacramento, CA
The Golden Door Btq	San Marcos, CA
Scott's	Ventura, CA
The Suitcase	West Los Angeles, CA
The Casual Shop	Denver, CO
Esther's Inc	New Haven, CT
Lewis & Thomas Saltz	Washington, DC
Alice John Rogers	Ft. Lauderdale, FL
Pineapple Hut	Tavernier, FL
Matthews	Columbus, GA
The Paris	Twin Falls, ID
Seymour Paisin	Chicago, IL
The Feminine Side	Elmhurst, IL
Seders	Flossmore, IL
Fred Schubach	Galesburg, IL
Jordell's	Hinsdale, IL
Key Club Fashion Salon	Lansing, IL
Fancy Filly Inc	Moline, IL
Carriage Lane	Peoria, IL
The Chateau	Rock Island, IL
Janna Continental Ltd	Skokie, IL
Fishman's Inc	Fort Wayne, IN
Dickinson's Inc	Des Moines, IA
Stevens Smartwear	Dubuque, IA
Jo's Place Ltd	Knoxville, IA
Meschke-Bloskey	Hutchinson, KS
Billie's Ladies Apparel	Topeka, KS
Camelot Fashions	Wichita, KS
Lizabeth Scott	Louisville, KY
Doris Dodge	Lafayette, LA
Donnis Btq	New Orleans, LA
Graham's	Ruston, LA
Brothership/Beba	Pittsfield, MA
Miss Kirby	Springfield, MA
Grace Howe Inc	Alpena, MI
Chudik's	Birmingham, MI
B. Siegel Co	Detroit, MI
The Fashion Plate	Grand Rapids, MI
Alvin's	Pontiac, MI
Carriage Trade	Richland, MI
Bumbershute	Deephaven, MN
Lanham's	Edina, MN
The Victorian	Stillwater, MN
Maison Weiss	Jackson, MS
The Novus Shop	Columbia, MO
Sher Lynn's	Omaha, NE
Yvette's Place	Cherry Hill, NJ
Ginni'l	Cliffside Park, NJ
Elaine Ames	Englewood, NJ
Sylvia Mancin	Nutley, NJ
Donna's	Red Bank, NJ
Bernie's Youth Center	Rutherford, NJ
Marcia's	Teaneck, NJ
Bon Prix	West End, NJ
Stan Sommer	Westfield, NJ
Arlene Levitan	Hicksville, NY
Shirlee's Place Inc	Lake Success, NY
Kassel Brothers	Middletown, NY
Mary Kirkland	Painted Post, NY
Musler's	Schenectady, NY
Golden Gull	Moorhead City, NC
The Clothes Barn	Beachwood, OH
Lillian's	Cincinnati, OH
Marie T. Kish	Cleveland, OH
The Florence Shop	Toledo, OH
Roberta's Inc	Warren, OH
The Clothes Tree	Youngstown, OH
The Accessory Shop	Ada, OK
Jo Ann's	Norman, OK
Jerome's	Oklahoma City, OK
Girl's Inc	Tulsa, OK
Travelers Choice	Lake Oswego, OR
The Dressing Room	Dresher, PA
Doneckers	Ephrata, PA
Brett's	Johnstown, PA
Max Azen Furs & Fashions	Pittsburgh, PA
Rosenblum's	Sunbury, PA
The Hollywood Apparel Shop	Wilkes-Barre, PA
Julia's Dress Shop	Aiken, SC
The Vogue Shop	Anderson, SC
Rosalie Myers	Charleston, SC
Lily Gilder	Columbia, SC
Pat's Place	Orangeburg, SC
Designer's Limited	Sioux Falls, SD
Nancy Lynn Fashions	Knoxville, TN
Alma's	Abilene, TX
Mr G "Especially For You"	Amarillo, TX
Hurley's	Bay City, TX
Fine Feathers	Cleburne, TX
Apropos Inc	Corpus Christi, TX
Barbara Robertson	Dallas, TX
Casa Bonita	El Paso, TX
Mary McCauley	Fort Worth, TX
Norma's	Galveston, TX
Lane-Felker	Haskell, TX
Grammer-Murphey	Midland, TX
Schmidt's	Nacogdoches, TX
Julian Gold	San Antonio, TX
Betty Lewis Apparel	Salt Lake City, UT
Hen House	Lynchburg, VA
Top Drawer Ltd	McLean, VA
Middleburg Saddlery	Middleburg, VA
Schwarzschild's	Staunton, VA
Carl's	Kennewick, WA
Polan's	Charleston, WV
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- Planning for short and long term goals: offset taxes and inflation, retirement, college educations of children.
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- Understanding investments: Common stocks, preferred stocks, bonds, government securities, municipals etc.—why and how to buy them, how to select your broker.
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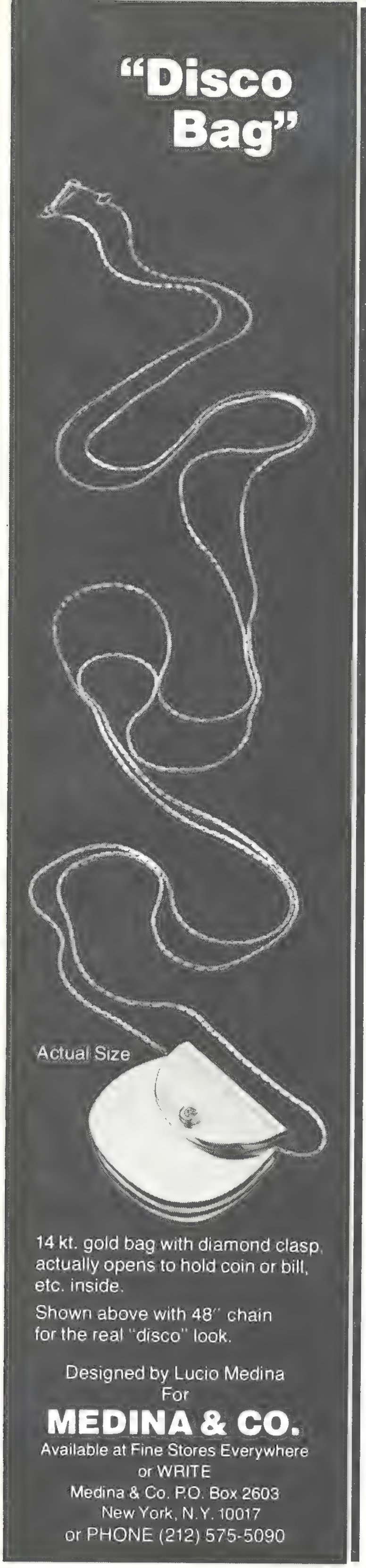
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FITNESS NOW

(Continued from page 144)

who have stayed away from them for ten years or more."

The report says that smoking nearly doubles the risk of heart attack for men. And it isn't biological prejudice on the part of the Surgeon General's team that leads them to soft-pedal the statistics on women: Our habits are changing so fast that there are no ready numbers to reflect the female death rate resulting from cigarette smoking.

"During the next several years," the Surgeon General predicts, "lung cancer will overtake breast cancer as the leading cause of death among women."

What about quitting?

"Anyone who has tried knows that there are no easy answers," Dr. Richmond acknowledges. "And we don't know as much about nicotine addiction as we'd like, though there are a number of government-funded projects in progress that are trying to define the nature of that addiction. The reaction to nicotine addiction varies from person to person. Some people fare best when they withdraw from nicotine abruptly. Others can do it best when they participate in some sort of smoking clinic or other organized program. Your best bet—if you are serious about kicking the habit—is to find a program that's compatible with your psychological makeup. And when one or another method fails you, don't stop trying—go on to another method or another program and try that.

"Most of our recent life-span gains are due to changes people have made in their life styles"

● **Misuse of alcohol and drugs** causes a substantial number of deaths, illnesses, and disabilities in this country. "Alcohol is directly or indirectly responsible for 10 percent of all the deaths in America," says the Surgeon General, whose figures include cardiac disease, liver disorders, and alcohol toxicity related to too much drinking and drug-taking. "We know that alcohol abuse, which increased substantially during the 1960s, is now at its highest level."

● **Accident** accounts for 50 percent of fatalities between the ages of fifteen and twenty-four. But the highest death rate for accident is for the elderly, whose risk of fatal injury is nearly double that of adolescents. In 1977, the report states, 49,000 people were killed in highway accidents. Another 1,800,000 suffered disabling injuries. "Use seatbelts," the Surgeon General recommends. "Slow down. Drive with caution and courtesy."

Included in the accident-fatality statistics are falls, burns, and poisoning—all of which account for a significant share of the statistics. But the most surprising statistic contained in the Surgeon General's report is this: firearms killed 32,000 people in 1977—a figure second only to that of automobiles as a cause of fatal injury.

● **The good news** . . . According to the Surgeon General's report, one of the most dramatic events of the last ten years has been a 22 percent drop in the incidence of cardiovascular disease. There has also been a drop in the rate of death from stroke; it has decreased 5 percent per year for the last five years.

"Concurrent with those decreases are changes in life style," says Dr. Richmond. "Americans, generally, are smoking less, eating less-fatty foods, and exercising more. One of the real benefits for people who engage in regular, vigorous, aerobic exercise is: exercise contributes to their ability to reduce the other health-risk factors. People who exercise regularly are motivated to stop smoking, control their weight, and reduce their level of hypertension."

Even so, "we must reorder our priorities—as far as our health is concerned. Our knowledge of important prevention measures in critical areas of health has increased greatly. We must change our life styles substantially in order to reduce our risk from diseases such as heart disease, cancer, and stroke." ▽

HOW YOU CAN LIVE LONGER, STAY HEALTHIER

From the Surgeon General's report, six recommendations for Americans to enhance their prospects of good health, long life . . .

1. Eliminate cigarette smoking.
2. Reduce alcohol intake.
3. Make moderate dietary changes (reduce the intake of excess calories; of fats, salt, and sugar).
4. Do moderate exercise.
5. Have regular medical examinations for checking high blood pressure; breast, colorectal, cervical cancer.
6. Adhere to speeding laws; use your seatbelt.

A copy of "Healthy People: The Surgeon General's Report on Health Promotion and Disease Prevention" may be purchased from the Superintendent of Documents, U.S. Government Printing Office, Washington DC 20402, No. 017-001-00416-2, for $5.

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Discover the one-way quilted stay-dry cover. It surrounds the whole pad. It's designed to let wetness into the New Freedom "Moisture Trap" pad, but not let it back out.

Discover the stain shield. It wraps around the sides and bottom of the New Freedom "Moisture Trap" pad, to give your clothes great protection.

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Jacket: Yves Salomon fur jacket, mink pocket

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"Health food" fictions and facts: how to read labels wisely

Know the scientific truths about nutrition before you buy special foods

BY MARILYN G. STEPHENSON

Used in the Orient for thousands of years," "super-natural," "magic for your life"—these are some of the enticing descriptions applied to the alfalfa-to-zinc products known as "health" foods. What do these heady descriptors mean? That's mostly for the consumer to decide. The Food and Drug Administration prohibits false or misleading claims on food labels, and the Federal Trade Commission can take action on false claims in ads or other material directly promoting the product. But much of the promotion of these foods is through books, word-of-mouth, and other means protected by the First Amendment to the U.S. Constitution.

Under the Constitution's guarantee of freedom of speech and press, many food and nutrition myths are perpetuated. Some of the myths are minor and relatively harmless—such as the hokum that fertilized eggs have a higher nutritional value than regular eggs—but "special" food almost invariably costs more than its regular counterpart. The price for a comparable food, sometimes even the same brand of food, can escalate steadily from the supermarket shelf to the health-food section of the supermarket to the health- or natural-food store. Since many of the food "supplements" for sale, such as para-aminobenzoic acid (PABA), bee pollen, and rutin have no proven nutritional value for humans, the FDA has prohibited labels claiming any such value. It makes pocketbook sense in shopping to discriminate between fact and fancy in the health-food world. Here, some of the pervading myths:

Myth: Certain foods or limited combinations of foods have the power to improve health or to prevent or cure specific ailments.

Fact: No food or limited combination of foods is a "fountain of health." The FTC staff has recommended banning "health-food" claims on the basis that no single food can be said to bestow or improve health; rather, it is the total diet that counts. Advertising such claims can make people think they're getting something that they are not. Medical claims are prohibited on food labels. Hence, the statements on nonessential "supplements," herbs, and other health foods are purposefully vague but teasingly inviting—"used by health-conscious Europeans," "enchanted," "vital," "super-naturally good for you," etc. Many off-label medical claims such as "alfalfa tea is good for arthritis" seem to be scientifically unfounded. Claims such as "ginseng heightens sexual potency" are wishful thinking akin to the age-old belief in the legendary power of the powdered horn of the white rhinoceros. Why do we cling to magical thinking on foods when we have mostly abandoned it elsewhere in our lives?

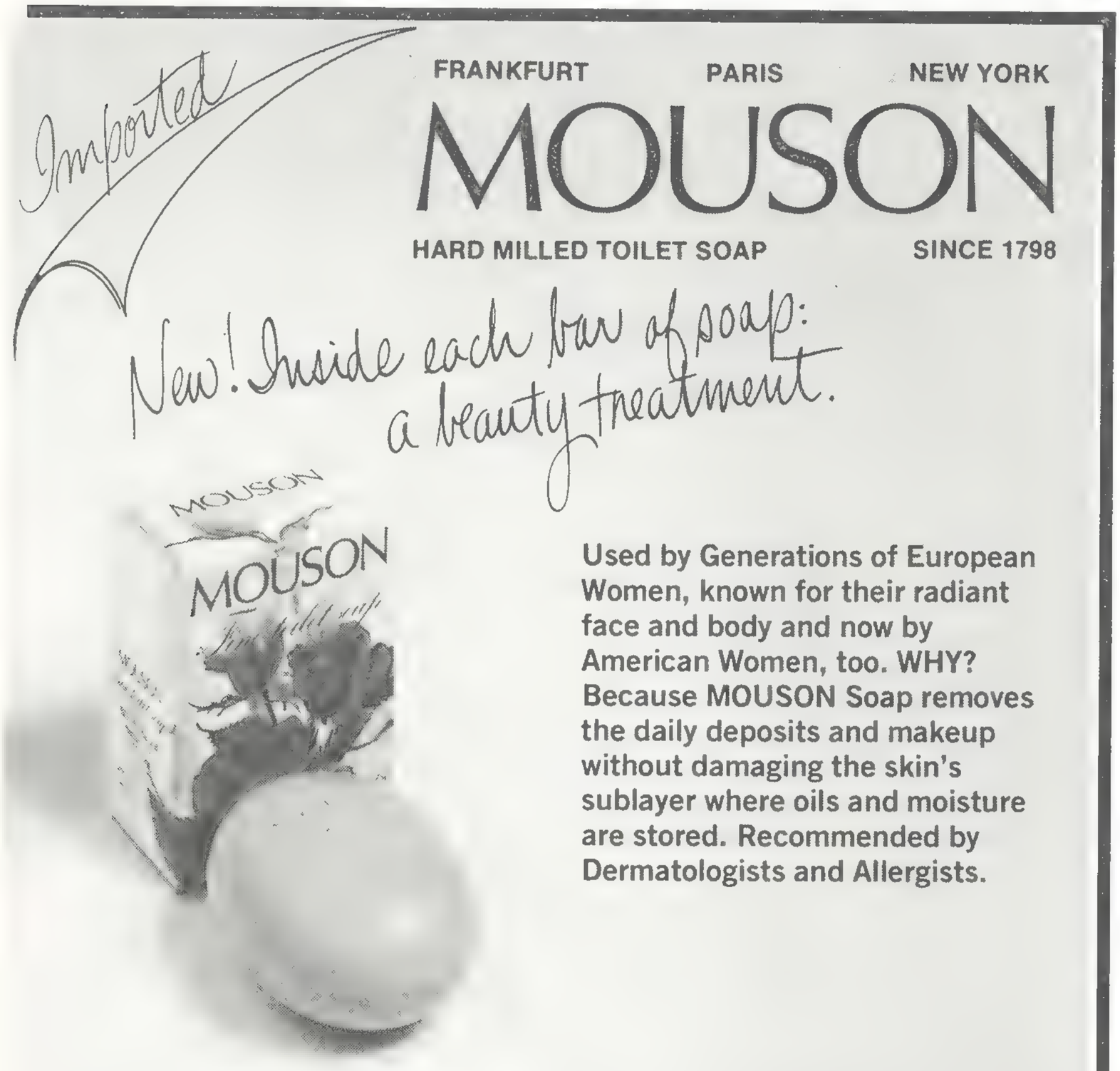
Myth: Anything "natural" is better for you.

Fact: The term "natural" is difficult to define. Its use is largely unrestricted by the Federal government, although the FDA will take action if the claim is misleading—such as labeling a food as "natural" that contains an artificial ingredient. Since "natural" is a current "buzz" word to consumers, merchandisers have capitalized by applying the term to everything from raw nuts in the shell to "natural-style" potato chips to weight-reduction formulas described as the "natural way to reduce." Recently the FTC staff has recommended that "natural" be used in advertising only to describe products that are minimally processed and that contain no artificial or synthetic ingredients. But presently, consumers are mostly on their own in deciding whether a food bannered as "natural" merits any extra cost.

Myth: Organically grown foods are more flavorful and more nutritious than conventionally grown foods.

Fact: Once organically grown foods (those cultured without commercial fertilizer or other chemicals)—are removed from the field in which they are grown, they can't be distinguished from conventionally grown foods. The virtues of "unchemicaled," organically grown foods are often extolled by believers, but, according to the Committee on Nutrition Misinformation of the Food and Nutrition Board of the National Research Council, carefully controlled experiments have failed to show consistent nutritional differences in favor of either organically grown or chemically fertilized foods. Traces of pesticides may be found in some organically grown foods as well as in some conventionally grown foods because residues remain in the soil for many years after a farm has been converted to organic farming and because pesticides may be carried through the air or by rainfall runoff. Federal tolerance levels for these residues are set low enough, however, that consumers need not fear foods grown by either method.

People often say they can "taste the difference" between organically and conventionally grown foods, but that reaction is probably psychological. Scientifically conducted taste panels have found no *(Continued on page 166)*



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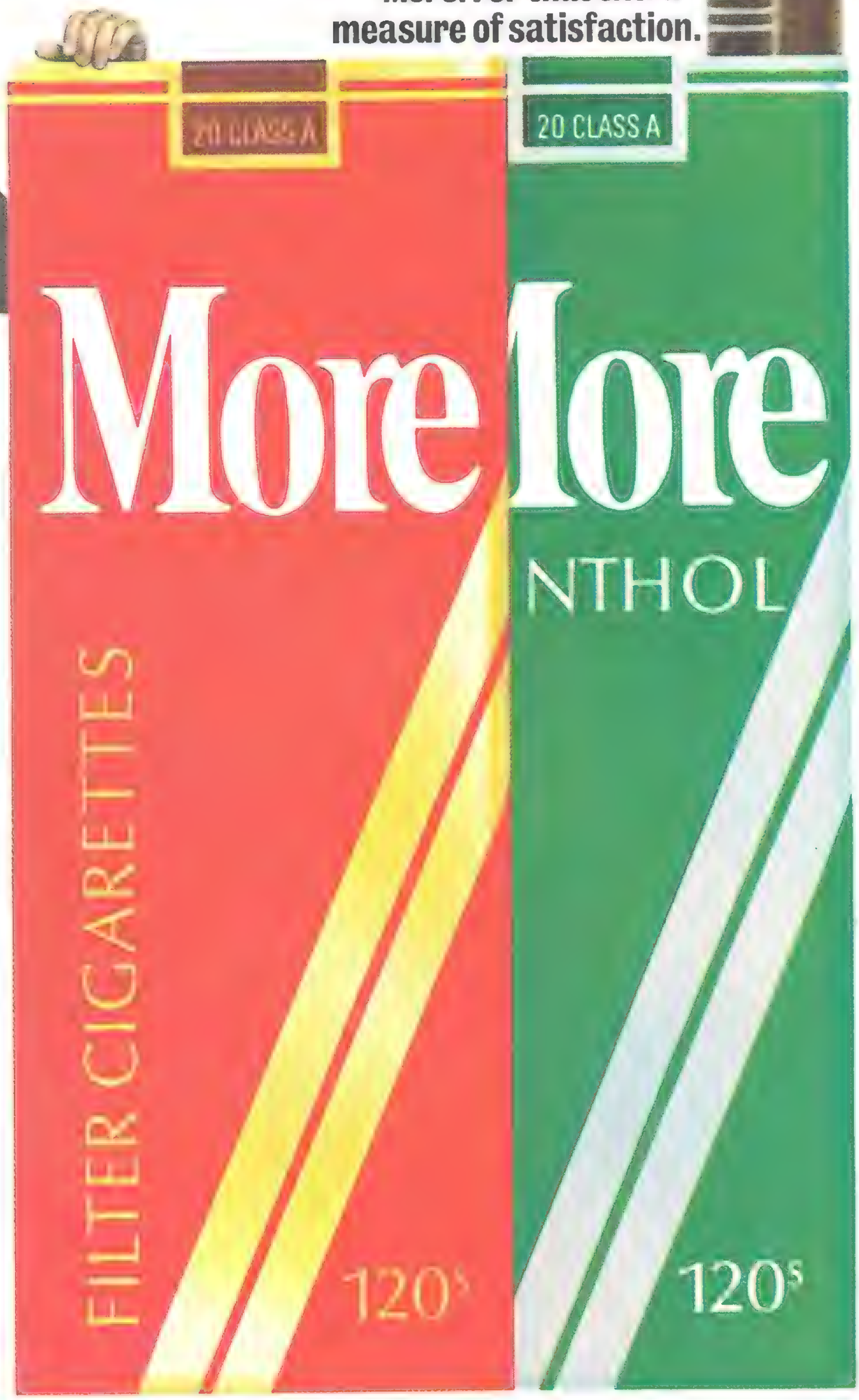
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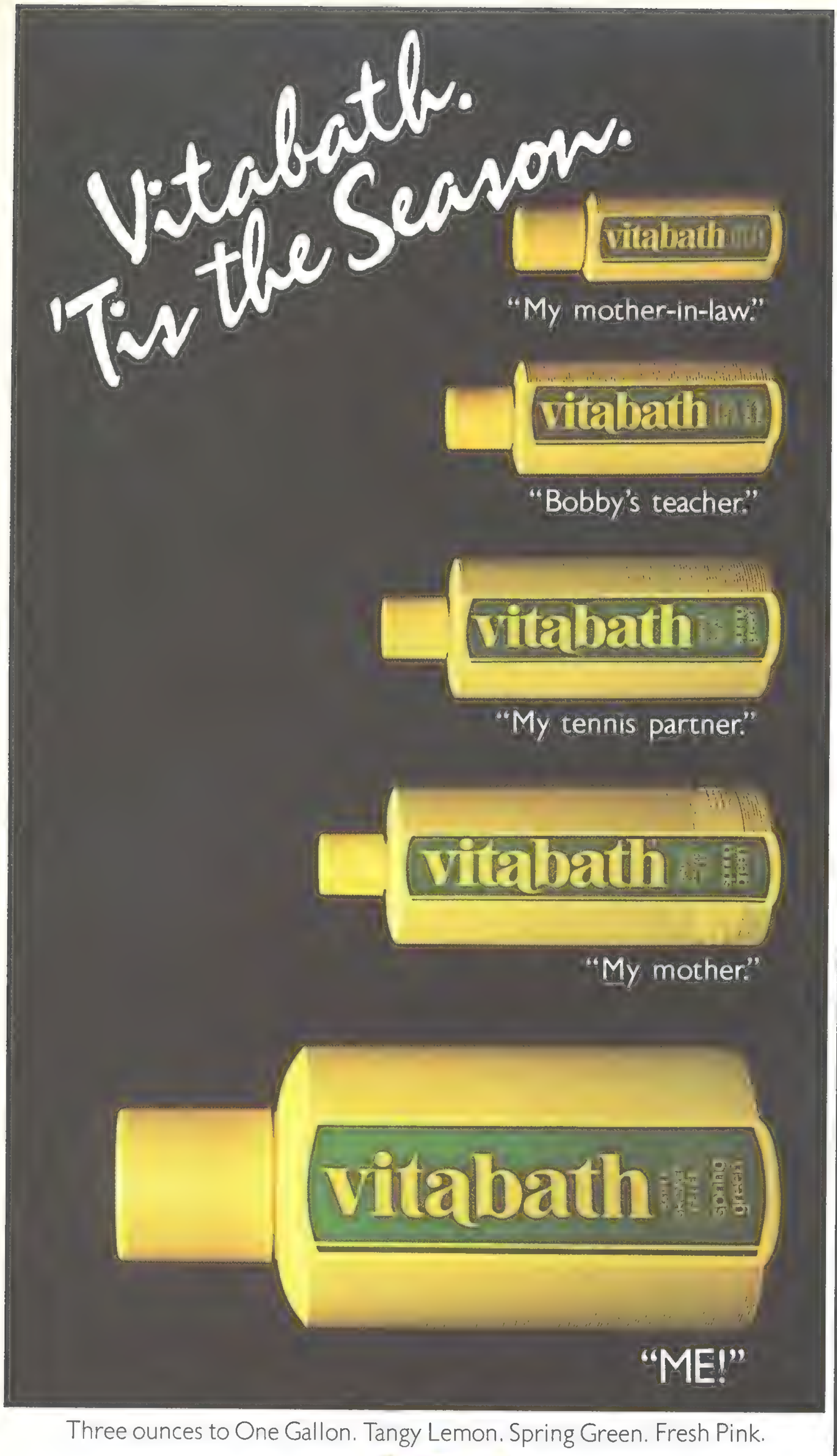
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Three ounces to One Gallon. Tangy Lemon. Spring Green. Fresh Pink.



Saks Fifth Avenue

HEALTH

(Continued from page 164)

differences in color, flavor, and texture between vegetables grown by the two methods. Because of the near impossibility of determining the honesty of such claims, the FDA has not defined "organic" for food-labeling purposes. The FTC has been recommended to allow use of the term "organic" in ads if the proper fertilizers and no chemicals such as pesticides are applied, but neither natural nor "organic" foods are permitted to claim superiority in nutrient content or safety over regular foods.

Myth: "Organic" or natural vitamins are superior to synthetic vitamins.

Fact: Most scientists agree that our bodies can't distinguish between vitamins synthesized by nature and those produced in a pharmaceutical laboratory. Manufacturers often help out Mother Nature by adding synthetic vitamins to a natural base; for example, rose hips with vitamin C. One of the chief distinctions between synthetic and natural or organic vitamins is the almost invariably higher price tag attached to those labeled "natural" or "organic."

Myth: Americans need to take protein supplements.

Fact: Most Americans get more than enough protein in just the food they usually eat. The U.S. Recommended Daily Allowance for protein is 65 grams (45 grams if all from animal sources). Americans on the average eat about 100 grams of protein a day, an amount that some nutritionists believe to be excessive. Extra protein beyond what is needed for growth and maintenance is converted to energy (calories) for use by the body. If energy is not needed, excess protein is converted to body fat.

Myth: Strenuous exercise increases the need for protein.

Fact: It's a long-standing misbelief that exercise wears out muscle tissue, which must be replaced with large amounts of protein. Pictures of athletes frequently adorn protein supplements, and meat means "macho" to most coaches. However, Dr. Edward Zambraski of Rutgers, The State University of New Jersey says: "There is a broad consensus among those who have studied the subject that strenuous physical exertion does not alter the body's need in terms of food types, vitamins, and minerals." Regular exercise such as tennis or jogging helps to condition the body and slightly increases energy needs, but the extra calories can easily be supplied by eating a little more of all of the usual foods in a well-balanced diet—fruits and vegetables; whole grain breads and cereals; dairy products; and fish, meats, and poultry.

Women, particularly, are the targets of many food fads and fetishes. They constitute about 90 percent of the market for weight-reduction products, and they purchase about 77 percent of the vitamins sold in this country. The next time a trendy friend relays the latest food fad to you, keep these food facts in mind; and don't get conned by mythical claims for magical foods. ▽

Marilyn G. Stephenson, *a registered dietician and nutritionist who has written incisively about the eating habits of Americans, is well acquainted with our Federal food-regulation machinery. She is also a member of the Society for Nutrition Education and the American Dietetic Association.*

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Talking about... Art

Art-journal bounceback by editor/pro...weird interiors...Brancusi's sculptural photographs

By Barbara Rose

You can't keep a good man down, and somehow one is not surprised that John Coplans—formerly editor of *Artforum* and now director of the Akron Art Institute—is publishing an art magazine again. This time it's a newsletter called *Dialogue*, an Ohio roundup that has some of the most interesting art writing by local critics and visiting artists to be found anywhere today. *Dialogue* just goes to show that you don't have to be in New York to do something that matters but you do have to have guts and imagination—and John Coplans obviously does.

While Coplans activates the Ohio scene with exhibitions and his newspaper-format bulletin, *Artforum*—the slick, glossy magazine Coplans started almost twenty years ago in San Francisco, which blossomed into the leading international journal on contemporary art under the managing editorship of Philip Leider (who brought the magazine to New York)—has had its ups and downs. Leider, disgusted with the New York art world, returned to California; and publisher Charles Cowles, Cowles Communications heir and curator of modern art at the Seattle Art Museum, turned over the reins to art historian Joseph Masheck. Now, Cowles is rumored to be taking over as editor of the magazine that once dominated the art scene.

Recent attempts to found new art magazines have not been very successful; *Portfolio*—a kind of *Reader's Digest* of art history—seems about to go under. Two bright new lights: the good-looking, black-and-white *Review*, edited by painter Vered Lieb, and Milan-based *Flash Art*, a trilingual publication that manages to say something pertinent and focused about what's left of the avant-garde.



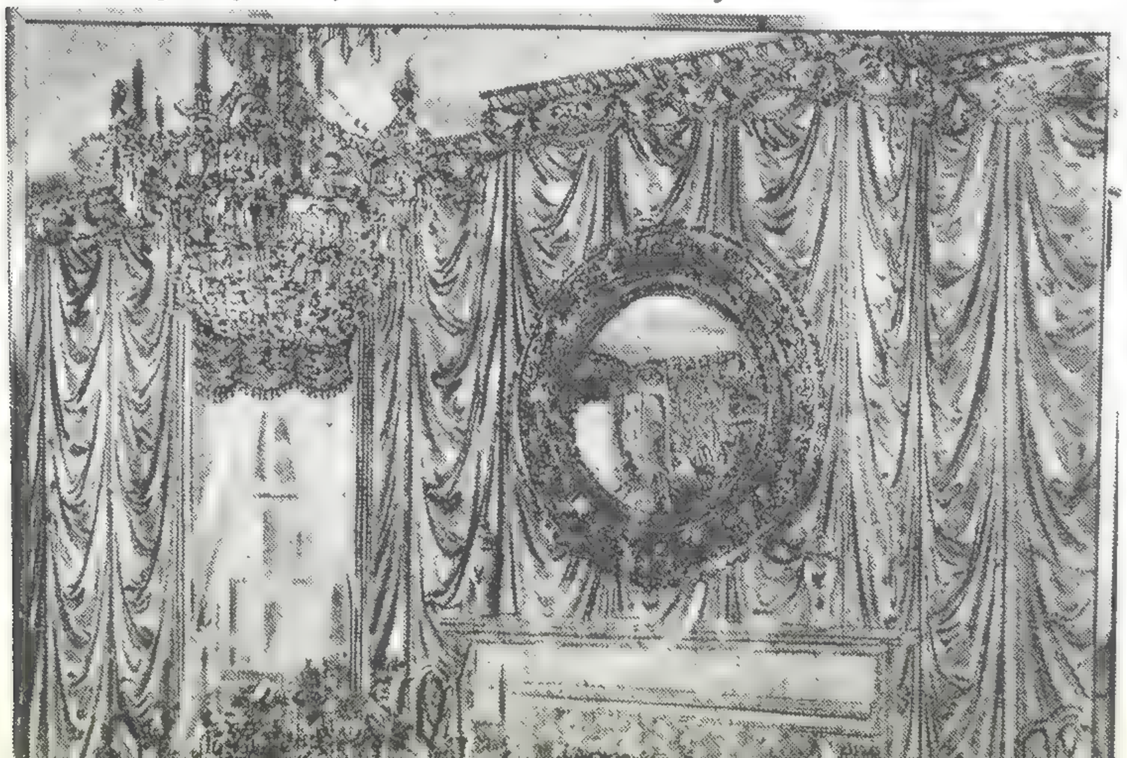
OTT GANGL, AKRON BEACON JOURNAL

With his Andy Warhol portrait, John Coplans, Akron Art Institute director and publisher of "Dialogue," all-new Ohio art journal. Recent articles: Diane Arbus, Christo, Women in the Arts

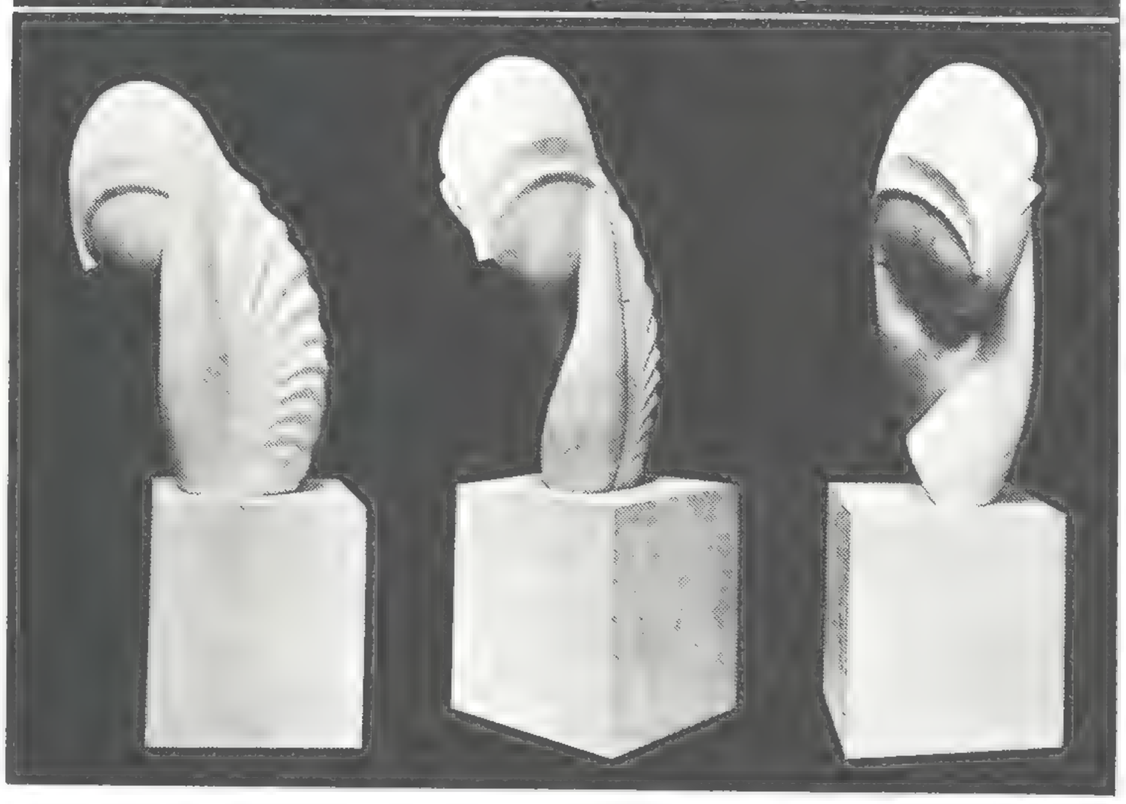
Artschwager's Funny Furniture

"Richard Artschwager's Theme(s)" is Linda Cathcart's final exhibition at the Albright-Knox Art Gallery in Buffalo, NY, before she becomes director of the Contemporary Arts Museum in Houston, Texas. Starting with black-and-white paintings on panels of textured Celotex, the show—at Philadelphia's Institute of Contemporary Art through November 18—includes construction of rubberized hair, drawings of stylized objects, works Cathcart considers, "Often mildly irritating, sometimes ugly, perverse on occasion." The show is full of weird interpretations of furniture and interior design that imply a kind of Surrealistic mystery. Cathcart—one of the most imaginative young people on the art scene—co-curated the show with Richard Armstrong, former curator of La Jolla Museum of Contemporary Art in California, and Suzanne Delehanty of the Neuberger Museum, Purchase, NY.

Artschwager's fantasy interior: "Mirror," acrylic on Celotex



Self-portraits: Brancusi photographs his work



MUSÉE NATIONAL D'ART MODERNE; PHOTO, BRANCUSI

"Mlle Pogany III," profile, three-quarter, full face views

One of the first exhibitions John Coplans *(see above)* has planned as director of the Akron Art Institute is a fascinating show of the sculptor *Brancusi as Photographer*, at the Institute November 10-January 6. The photographs of his atelier (now reconstructed at the Beaubourg Centre Pompidou d'Art Moderne in Paris) that Brancusi apparently began making as early as 1907 puzzled art experts when they were found. Deliberately formal arrangements of Brancusi's marble, wood, bronze purist forms, these extraordinary photographs—carefully lit by Brancusi to accentuate the volume of the sculptures and the quality of their materials—emerge as significant artworks that challenge the ephemeral nature of photography with images of absolute stillness and permanence.



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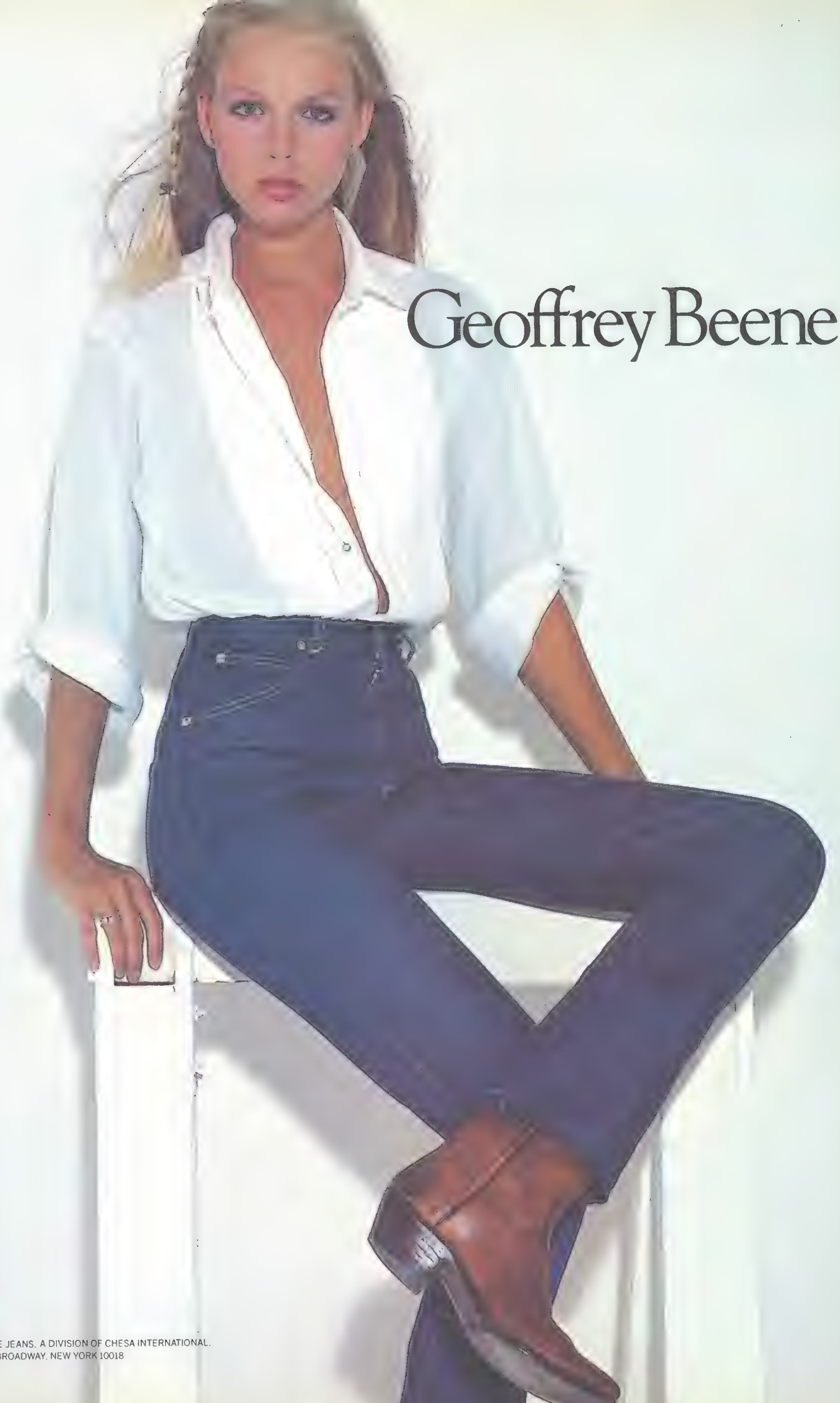
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Horoscope

By Maria Elise Crummere **November**

Aries: You stay in the limelight. **Taurus:** Mid-month stress. **Gemini:** Opposition abounds. **Cancer:** A happy ending—and beginning. **Leo:** Miracle news. **Virgo:** Progress "on hold." **Libra:** Venus good times. **Scorpio:** A three-day alert. **Sagittarius:** New-moon relief. **Capricorn:** All's well that starts well. **Aquarius:** The public eyes you. **Pisces:** Impress the right people

Aries

MARCH 21-APRIL 20

Your ruler, Mars, will make you super proud this month—as it transits the sign of pride, Leo. You will brag and monopolize the limelight until the 20th. You'll work every opportunity at the same time. Since you are totally organized the first ten days of the month, your authority can take over and accomplish a lot. The whole scene changes on the 20th, when you may have to do the kind of detailed work that you do not relish. Then, with Mars now in Virgo, you begin to see things differently. The last two days of the month, you calm down and become more giving. By treating someone you love with more consideration, you find these days gratifying.

Taurus

APRIL 21-MAY 21

With your ruler, Venus, in the romantic sign of Sagittarius, you may take a flyer on the 8th. This sort of impulsive behavior is not like you; it could last the whole month! Between the 5th and the 17th, you are prevailed upon to take on a temporary new assignment. Why not? Or are you under too much stress on the 8th and 9th to concentrate on an extra duty? From new moon on the 19th to the 24th, you return to routine duties. The weekend of the 24th and 25th, you may be disappointed by someone you had come to depend upon. The last two days of the month, however, an unexpected bit of news restores you emotionally and gives your pursuits a new sense of direction.

Gemini

MAY 22-JUNE 21

With your ruler, Mercury, in the opposition sign, Sagittarius, this period could see you assigned to a difficult job. This makes you edgy—especially when Mercury stops moving on the 10th and reverses your program. The delays that are now making your work more demanding are the result of Mercury backing into Scorpio. After new moon on the 19th, another dimension of stress is added to your situation, making it necessary for you to be extremely tactful in all of your dealings. On the 21st, you unexpectedly receive acclaim for something you did in the past.

Cancer

JUNE 22-JULY 22

The favorable full moon on the 4th should bring a project that you have been working on to a satisfactory conclusion. The 8th and 9th are good days to celebrate the finish of an idea. On the new moon on the 19th, you can begin an unusual new venture. You become tremendously involved in this project because its potential is unique. The 24th and 25th bring remarkable developments that should prove to you that you have a winner and that your efforts have been well spent. On the 29th, sum up the results.

Leo

JULY 23-AUGUST 23

For the first twenty days of the month, Mars (action) is in Leo and takes you on a merry chase. Expect much work and activity as you embark on a new financial enterprise. Many new people wish to help you accomplish your aim—and you do by the 20th. Plan your strategy this way: First, finish an old job on the 5th; start a new one on the 8th; do nothing on the 10th—for you won't want to keep the promise you could make. By new moon on the 19th, a surprise ending will free you and put you on an even more expansive course. This path may look speculative at the start, but it proves very reliable on the 24th. The last day of the month brings miracle news and fresh excitement to your life.

Virgo

AUGUST 24-SEPTEMBER 23

You are all set to surge forward this month—until Mercury stops moving on the 10th and holds you up. Venus joined to Mercury doesn't help the situation by provoking your irritability and making your judgment go off the track. When Mercury enters power-driven Scorpio on the 18th, your efficiency is further snagged. On the 21st, you may have to settle a serious situation. Best put off doing this until the 23rd—a much better day to carry out the assignment. The last day of the month—the 30th—brings relief and gives you the green light for an exciting weekend.

Libra

SEPTEMBER 24-OCTOBER 23

You are the "party-goer" of the zodiac and you can expect an exciting month, since your ruler, Venus, is in the "good-time" sign of Sagittarius from the 4th to the 28th. Finances and spending are high on your list of priorities this month. The 8th, especially, has you busy buying everything in sight. The 9th shows that you made a mistake. After the 10th, a slow-down sets in. But, during this period, put a workable idea together and surprise everyone by presenting it on the 20th and 21st. On the 24th or 25th, however, someone or something may go awry. You recover on the 30th and realize that the problem was temporary. *(Continued on page 179)*



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HOROSCOPE

(Continued from page 177)

Scorpio

OCTOBER 24-NOVEMBER 22

Your ruler, Mars, is now in Leo, making you feel an unsettling need for the limelight. You're in it, too—until the 20th. Use the 5th and 6th—when Mars is strengthened by reliable Saturn—for a plan that you wish to endure. Watch out for the 7th, 8th, and 9th, however: Mars in Leo is squared by Uranus and this makes you anti-social and out of it. You may do or say something you could regret. Your best period of the month is when Mars changes signs on the 20th and enters Virgo; then, you will go back to your regular, peaceful flow.

Sagittarius

NOVEMBER 23-DECEMBER 21

Jupiter, your ruler, does not behave as usual in the practical earth sign of Virgo. The optimism, gaiety, and romantic urges so often associated with Jupiter—and you!—are now held in check. From the 1st to the 17th, Mercury also blunts your positive Jupiter qualities. New moon on the 19th ushers in the most productive part of the month and helps to end your erratic period. You then have eleven days to reorganize your previous obligations and to act in conjunction with the benefits of lucky Jupiter.

Capricorn

DECEMBER 22-JANUARY 20

Saturn, your ruler, is a history-maker and can help you do just that. This month, Saturn has innovative Uranus stimulating it—and you—to consider new ideas to build on. Saturn and Uranus are also combined this month with Jupiter's bounty and love of the new. With these three planets joining forces, you have an exciting combination of action, luck, and prosperity on your side. You'll not only get a plan off to a fortuitous start—you can't help winning! From the 5th to the 10th, embark on the enterprise of your choice—but be sure that it is a solid idea. The new moon on the 19th will really get things moving.

Aquarius

JANUARY 21-FEBRUARY 18

All month, your ruler, Uranus, guarantees your security if you keep plans simple. You start the month off with Venus as a companion for three days; this sets the scene and gives you the boost you need to handle coming events. Mars, the showman, is in dramatic Leo, and this combination will help race your projects into the public eye. On new moon on the 19th, Mercury, messenger of good news, joins Uranus for the remainder of the month and lets you make history. All of the news will be great—and so will the results of your activities.

Pisces

FEBRUARY 19-MARCH 20

Expect new excitement from the 1st to the 20th. Neptune, joined with Mars in regal Leo, stimulates your sign for twenty days. Mars, the planet of energy, works with your visionary ruler, Neptune, to let you impress those in authority with your inspired ideas. When Mars leaves Fire Leo and enters hard-worker Virgo at new moon on the 19th, you'll get good publicity. From now until the end of the month, circulate your ideas. This is a splendid period for you to plant the seeds of your own future.

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WINES

Cognac: the most seductive spirit

By Barbara Ensrud

Basically, there are two types of spirits to cheer the heart and warm the soul—those based on grain: the whiskeys, vodka, gin—and those based on the grape: brandies. Brandy—headiest of elixirs—is distilled from wine, or from the residue of skins and pulp that is left after fermentation. The household bar may hold several different brandies; but, should it have only one, that probably should be cognac.

Cognac is the supreme brandy of the world, the standard by which most others are judged. Cyril Ray said it best. Without it, wrote this British connoisseur, "a dinner of the most splendid dishes, accompanied by the noblest wines, remains oddly incomplete, like a beautifully gowned woman in her stocking feet."

Cognac is made in the Charente district of western France, pretty, gently rolling country just inland from the Atlantic above the region of Bordeaux. There is some disagreement over just why and when the Charentais began distilling their wine, but by the early seventeenth century it was being shipped to the Dutch who christened the fiery liquid *brandewijn*, "burnt" wine.

Most of the cognac sold around the world, something like one hundred million bottles a year, is blended, aged, and bottled by large shipping firms such as Martell, Remy Martin, Hennessy, and Courvoisier, many of which have been in the business since the 1700s. While many own some vineyards, for the most part they buy wine from local growers and distill it themselves or purchase cognacs selected by master tasters to add to their own blends.

The glowing amber spirit that becomes cognac gets its distinction principally from the way it is made and aged but, as with fine wine, superior quality starts in the vineyard. Cognac has been called "the ultimate expression of the grape." The wine itself is thin, acidic, virtually undrinkable but perfect for distilling into a noble spirit. It takes seven liters of wine to make one of cognac. There are six classified zones in Cognac. Those of Grande Champagne and Petite Champagne that surround the town of Cognac are the finest. They bear no relation to the sparkling wine of that name other than that the soil in both places has a lot of calcium—a splendid base for both sparkle and spirit.

Brandies from these two areas have great power and complexity; they need more time in oak to mature but achieve greater finesse. The highest quality blend, Grande Fine Champagne, must contain at least 50 percent cognacs from Grande Champagne. Remy Martin has specialized exclusively in blends from these two regions; their Grande Fine Champagne is 100 percent from Grande Champagne and the smooth richness of their Louis XIII Rarest Reserve is gloriously sublime and seductive, without a trace of fiery harshness. Sold only in hand-blown Baccarat decanters, very little of this brandy is made and it costs $300 a bottle.

Borderies, Fins Bois, Bons Bois, and Bois Ordinaires are next in order of quality. They produce earthier brandies that mature sooner, can be more aromatic, making them useful for blending, especially Borderies.

Cognac's apotheosis from poor wine to exalted spirit comes in part because it is distilled twice, in medieval onion-shaped copper pot-stills that capture more of the flavor essences than the conventional still used for most alcohols. It comes out of the still a rough, raw, completely colorless spirit of 70 percent alcohol, ready for aging in casks of oak that may come only from the nearby forests of Limousin and Troncais.

> "Dark and delicate—hints of plums in the aroma"

Aging in wood tames the harsh young spirit and gives it color, finesse, and smoothness. The longer in wood, the deeper the amber color. The porous wood allows oxygen in and vaporous alcohol out, reducing both volume and alcoholic content. It is said that the equivalent of some eight million bottles vanishes into the air over Cognac each year—the angels' share, it is called.

The longer a cognac stays in wood, the smoother and more refined it becomes. About fifty years is the limit before it begins to lose fruit and aroma. But a few great ones can stay much longer and be magnificent. In the *paradis* at Hennessy, the hallowed chamber where the oldest cognacs of any firm are kept, there is a cask of Borderies dating to 1815 and a Grand Champagne from 1800.

The day I was there Monsieur Maurice Fillioux, Hennessy's master taster, let us sample some of the oldest cognacs, including blend # 1 containing thirty different cognacs of varying ages, the youngest being forty years old, the oldest from the 1815 cask. Dark and delicate—hints of plums in the aroma, followed by rich, smooth long-lasting flavors. It is this blend that lends such distinction to Hennessy's splendid X.O. and Extra cognacs.

When it comes to choosing a cognac, either for oneself or as a distinctive gift for friends, many people find it a bit confusing. But this is one instance where price tells a lot. Older cognacs are the most distinguished. Much less is made because it is so costly to age them; they are rarer, more expensive.

The stars and mysterious acronyms on cognac labels are indications of age, quality:

Three star and V.S. (very superior). The greatest quantity produced by most firms is of three-star level, generally the youngest, aged three to five years. Most of them are best for mixing with soda on the rocks or for use in cocktails and punches. Some firms use brand names instead of stars. Hine's Sceptre and Hennessy's V.S. are three-star brandies.

V.S.O.P. (very superior old pale), *V.O.*, *Reserve*. These by law must have six years in wood minimum, but the better ones have seven to ten or more. Most leading shippers make a V.S.O.P that costs from $18 to $25.

Napoleon. The minimum age for this designation (which has nothing to do with Napoleon; the region merely adopted it as a name of distinction) is over six years by law but most of this category are fifteen to twenty years old and sell for $25 to $40 a bottle. Courvoisier, Camus, and Remy Martin are the best known.

Extra, X.O., Vielle, Grande Reserve (as well as certain special titles of princes and kings). These bottlings, often in special decanters, represent the pinnacle of quality, ranging in age from thirty to fifty years, sometimes older. The rarer they are, the more expensive; but they are the most elegant, smooth, complex and refined cognacs of all. Some of the oldest may occasionally suffer from a certain woodiness and faded fruit—but who would pass up the chance to taste and see for oneself? They include such fine brandies as Bisquit's Extra Vielle, Delamain's Pale and Dry, Hennessy X.O. and Extra, Hine's Triomphe, Martell Extra, Remy Martin Louis XIII, and range in price from $40 to over $200.

Certain small firms produce outstanding cognacs as well. Jean Danflou of Paris has an exquisite Grande Fine Champagne cognac, specially selected by him and very old. Ragnaud's Grande Fine Champagne V.S.E.P. is austerely elegant, as is their Single Cask unblended cognac, available only at wine shops like Sherry-Lehmann in New York or The Wine Merchant in Los Angeles.

The second most famous brandy in France—and the world—is armagnac. Not quite so lofty or cerebral as cognac, it's warmer, darker, more generous at the core, more sensuous. It comes from Gascony near the Pyrénées. Armagnac is distilled only once in three-tiered very old stills, then aged in the strong-flavored black oak of Gascony. A good armagnac—and the best comes from Bas-Armagnac—is less expensive than a comparable quality cognac, but it may often be even older. The youngest brandy in a fine armagnac is often ten years old. The firm of Loubère in Bas-Armagnac has brought here for the first time this fall its Réserve Speciale armagnacs, some of which are twenty-five years old.

Forced to choose between cognac and armagnac, I couldn't, so I like to keep both on hand. There are times, however, when cognac alone—more regal, ethereal, elusive—will suffice, and most of my guests seem to agree.

Tips on serving brandy:
Oversized brandy snifters and flame-fired brandy warmers are affectations that have no place in the proper serving of cognac or armagnac. All you need is a glass curved in at the rim (balloon-shaped is fine) just large enough to cradle the bowl in your hand and warm it gently to release the bouquet and flavor. Brandy does not age in bottles; once opened, it will keep several months if tightly stoppered but will begin to lose flavor and aroma once the contents get low. Always store it upright so the potent alcohol won't eat away the cork. ▽

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Beauty Q & A

Caring for winter's woes: dry skin... chapped lips...flyaway hair...

Q I ski all winter and have terrible problems with dry, chapped skin—all over my face but especially around my eyes. How can I prevent this?

A Dry, chapped skin can be a big problem for skiers; the cold wind and the sun combine for a very damaging attack on your face. The best way to prevent this, says Robert Auerbach, M.D., NYC dermatologist, is to "apply a heavy emollient-based sunscreen all over your face, including the eye area. This will both create a physical barrier against the drying effects of the wind, which causes much of the immediate drying, and protect you from the sun's burning ultraviolet rays." Or, says Dr. Auerbach, you can apply an underlayer of sunscreen, then a heavy occlusive moisturizer over it. Don't forget: the snow reflects 85 percent of the sun's rays to your face, almost doubling its effect—so a heavy moisturizer alone is not enough.

"The skin around your eyes is very thin," adds Dr. Auerbach, "and often shows the effects of drying first. The same combination of sunscreen/occlusive moisturizer will protect this area also." If you do see dry patches and even some fine-line wrinkles after skiing, "Don't panic. This drying effect is temporary and superficial surface lines will go away after you apply moisturizer."

Q What's the best way to prevent chapped lips?

A Lips are as vulnerable to winter's drying effects as your eyes and face. "The best protection is a lip balm," says Dr. Robert Auerbach. "The most protective ones contain paraffin or wax (for the most 'sealing')." Lipsticks also provide excellent protection against the cold, says Dr. Auerbach. Another protection: Avoid licking your lips, which increases dryness and chapping. And if you go skiing or you're outdoors on a sunny day, be sure your lip balm has a sunscreen, too.

Q When I comb my hair in cold weather, it becomes full of static electricity and flies all over, creating tangles. What can I do to prevent that this winter?

A Both the cold, dry air outside and hot, dry air in steam-heated rooms inside act as "sponges"—robbing hair of moisture and causing it to "fly." The most important thing to do to combat static, says conditioning expert Bob Kahl, of the Don Lee Studios Inc., in New York City, is not to overwash your hair. "Don't scrub your hair, as most of us do. Concentrate, instead, on washing the scalp thoroughly and letting the excess soap run through the rest of your hair." Shampooing this way leaves more of the natural oils in the hair, eliminating some of the static, dryness, and tangles.

Also important, says Mr. Kahl, is a conditioner or cream rinse after you shampoo. "This will tame flyaway hair by putting back some of the moisture shampooing removes." (For dry hair, condition each time you shampoo; for medium-to-oily hair, condition once or twice a week, says Mr. Kahl.) If some static electricity still remains, a quick way to remove it, according to Mr. Kahl, is to run moist hands through your hair. Or use a damp comb.

Q Help! My grey hair is turning yellow. What can I do to keep it bright?

A We asked several hairdressers for their solutions to this common problem. Their advice: Hair-color pro Leland Hirsch (of the Nubest Salon, 1482 Northern Blvd., Manhasset, NY) uses this formula: mix 2 ounces sodium thiosulfate (a mild bleach), with 2 teaspoons citric acid, and 4 ounces water (the ingredients are available at any drugstore). Leave this mixture on hair for about ten minutes to remove yellow. . . . Douglas Gray of Clive Summers Salon in New York City recommends simply mixing one drop of peroxide with your shampoo, then shampooing as usual. . . . Also excellent is Revlon's new Glis'n yellow-removing shampoo-in color. In two shades, Glistening White and Glistening Platinum (for a muted pearlescent tone).

Q What can I do this winter to make my hands softer and smooth my cuticles?

A From Moi, who runs Moi Cosmetology in New York, come the following suggestions: In the evening—when you're watching TV or reading—apply a rich oil to your hands. Sunflower or olive oil—available at health-food stores—makes a good hand/nail treatment. Avoid anything containing mineral oil—it dries out the skin, says Moi. Then, put on thin cotton gloves to help "melt" the oil; wear them overnight.

If you don't like the idea of wearing cotton gloves all evening—invest in a pair of electric booties (for your feet, but they work on hands as well). The booties (they look like big potholders) work wonders on rough hands. If you wear them for ten or fifteen minutes daily, dryness should disappear in a few days. Booties can be mail-ordered. Send check or money order for $26 to: Rilo Ltd., P.O. Box 21202, Woodhaven Station NY 11421. ▽

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How your mind can affect physical efforts—without telling you

To be at ease with all your senses, prize both body and soul

BY BARBARA LANG STERN

The relationship between the human mind and body—and the question of one's superiority over the other—has intrigued and often divided mankind, beginning with the earliest philosophers. Some people feel strongly that we sacrifice certain talents and prevent ourselves from attaining new physical achievements because we depend too much on our intellect rather than trust our physical selves. The often-heard phrase "mind over matter" describes the intellect's ability to exert control over the body—like forcing yourself to stay on your diet, to swim that extra lap. (More about the brain's role on page 360.) But it's possible that at least part of the time we should be saying "matter over mind" and listening to our bodies.

"In Western society we have become people of the mind, prizing intellect above all and ignoring the body except when it makes itself known through the promptings of instinct or disease, or when we select clothes for it," writes Stephen A. Appelbaum, Ph.D., in an enlightening and often amusing book, *Out In Inner Space: A Psychoanalyst Explores the New Therapies* (Anchor/Doubleday, 1979), a Menninger Foundation project. "When we consider a person intelligent, we usually mean that his mind is intelligent, specifically that he is verbally intelligent. We usually ignore physical intelligence. . . .

"One price we pay for this one-sided conception of self and others is to court diseases that might be prevented through greater awareness of the body's needs and by . . . better . . . exercise and diet. Another price we pay is to be 'disembodied', to cut ourselves off from the wellsprings of feeling. The source of feelings is in the viscera, and the viscera are down there somewhere beneath the head."

Of course, this loss of attention paid to our bodies isn't total. Many of us do shift our focus on occasion from the mind to the body: we may exercise, get massages, engage in active sports, or do manual work in the garden, shop, or home. A lot of vacations are built primarily around physical activities and gratifications. And, perhaps to our surprise, we often end up feeling refreshed mentally as well as physically. We may find ourselves more creative or intellectually productive after a physical "break."

"The remarkable thing isn't that this happens, but that we're surprised by it," comments Dr. Appelbaum. "We don't expect it because we tend to separate mind and body. But if you stop to think about it, the whole individual has to operate as a unit. Leaving out considerations of a soul, everything is taking place within the same boundaries of the skin, all in *one physical system.* So when you have a thought, it happens in your head and it's got to involve something physical—chemical or electrical—as minute as that may be. If you have a romantic thought, there may be a great physical reaction in your gut. By the same token, when a breeze merely touches your cheek, the sensation is felt in, and stimulates activity in, your brain.

Trust your bodily self

"If you're tied up in a problem where you feel yourself going back and forth inside your head, it's as though you're confined in just a small corner of your whole self. But if you leave the problem and go jump into the ocean or under the shower spray or go for a run, all of a sudden there are stimuli all up and down the system. The brain is stimulated in new ways. You're out of that little mental space. Your sense of self changes. Suddenly you've got toes, skin, weight, muscles, and you're so many feet tall instead of just a few inches of brain. And when you're more stimulated and your perspective about yourself changes, then typically your perspective toward whatever you've been working on changes too.

"On a different level, I think a lot of the problems we all have are related to our primitive natures," continues Dr. Appelbaum, who has a private practice of psychoanalysis and is clinical professor at the University of Missouri at Kansas City School of Medicine. "We all begin as a primitive organism where body and mind are one. You simply can't separate them in a squalling child. When a baby is hungry or wet, there's just mass discharge. Well, we're the squalling child a few years later. And when we want to *feel better*—just look at those words—or be more in touch with our whole potential, then we can't leave out the primitive appetites and fundamental physical self or body, which is the basis on which our personality is erected." ▽



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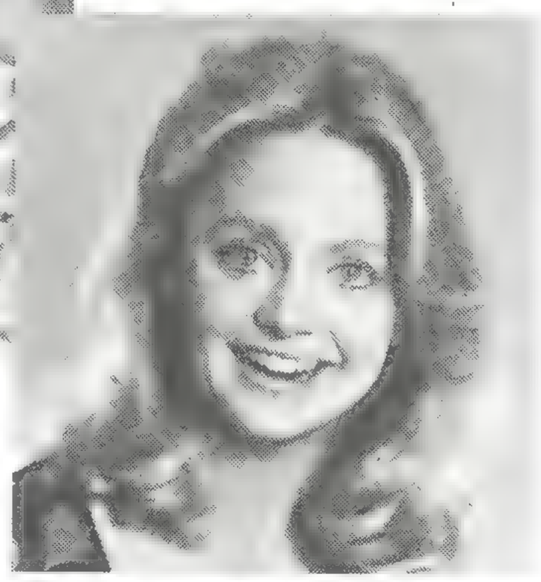
Talking about... TV

Gift for videophiles ...husband-and-wife ghosts...Beatles reborn

By Diane English







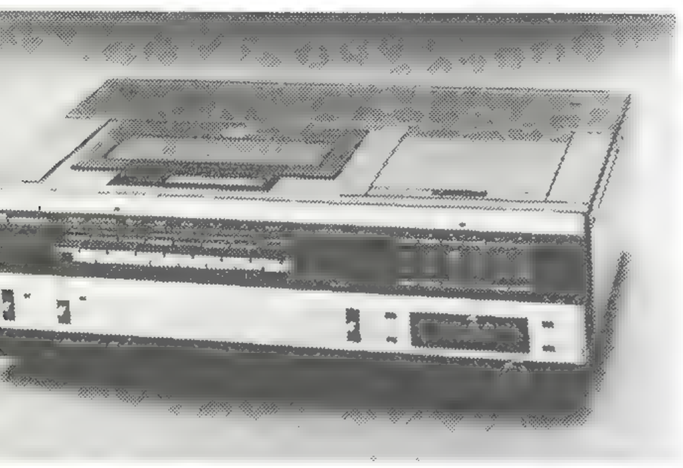
New-season stars: Jane Fonda (top), Goldie Hawn (right); Gregory Peck stars with Kenneth Tobey (above) in "MacArthur"

Major film names continue to migrate to television. Upcoming on CBS: **Bette Davis** stars in *White Mama* as a penniless widow who takes in a fifteen-year-old street-wise Black youngster. . . . November is traditionally a specials-packed month. On NBC watch for the two-parter *MacArthur*, with **Gregory Peck**, **Rod Stewart**, and **Bee Gees** musical specials, and top films—including *Beggarman, Thief* and *A Bridge Too Far*. On ABC, **Kate Jackson** and husband **Andrew Stevens** star in a remake of *Topper*; **Dick Clark** gives us his dramatized version of *The Birth of the Beatles*; and **Ernest Lehman**'s *The French Atlantic Affair* becomes a star-studded six-hour mini-series; CBS has a **Goldie Hawn** special and, for Thanksgiving, *The Voyage of the Mayflower* with **Anthony Hopkins**, **Richard Crenna**, **Jenny Agutter**, and **Trish Van Devere**; on PBS, a timely filmed portrait of **Jane Fonda** (Nov 5) and a musical tribute to **Alan Jay Lerner** on *Song by Song*, hosted by **Ned Sherrin** (Nov 26).





Comebacks: Bette Davis (top) in "White Mama"; Jack Warden flanked by ghostly couple Andrew Stevens, Kate Jackson, in new-style "Topper"



VIDEO LANGUAGE FOR BUYERS

Video gifts are the obvious choice for dyed-in-the-wool viewers. If you're shopping around for a video recorder, take note: the US JVC Corp. has just introduced the first such machine capable of storing up to six straight hours of television programming. By using four recording heads instead of two, the new model HR-6700U (photo, left) can extend recording time of a two-hour cassette to six hours.

HVR buyers' advice from Harry Elias, vice president of JVC's Home Entertainment Division: "Don't let a salesman double-talk you into options you may never use." As an aid, a glossary of commonly used video terms:

VCR: short for video cassette recorder (or player).

BETA and *VHS*: the two VCR formats now available. All video tape recorders are either the BETA format (introduced by Sony) or the VHS format (introduced by JVC). A VHS cassette cannot be used on a BETA machine, and vice versa.

IPS: inches per second. The customary way of measuring tape speed.

Head: A small horseshoe-shaped electromagnet which pulses magnetic signals onto a video tape moving past it. Heads out of *alignment* won't record or play back properly.

Gap: The space in the video head the tape must contact for good recording and playback.

Definition: The sharpness of picture. A screen capable of displaying a high number of lines is said to have a *high resolution*--and thus a very clear picture.

BEST SELLER FOR TV

Two summers ago, it seemed as if every beach bag carried a copy of Judith Krantz's smash best seller *Scruples*. CBS paid top dollar for the television rights to the book, which is now in production as a six-hour mini-series scheduled for air during the 1979–80 season. (Bantam books recently paid a whopping $3.2 million to obtain paperback rights to Krantz's latest hit, *Princess Daisy*.) Lindsay Wagner has been cast as Billy Ikehorn, the ugly duckling who turns into a very rich bird with a luxury L.A. boutique. Barry Bostwick is Spider Elliott, freelance photographer; Marie-France Pisier is fashion designer Valentine; and Efrem Zimbalist is Billy's multimillionaire husband. You get the picture. It's deliciously light fare to be consumed no more than two hours per evening.



New Role for Cheryl: She's no Angel

Cheryl Ladd, of *Charlie's Angels*, and Robert Urich, of *Vegas*, are cast as husband and wife in an upcoming ABC drama that marks a real departure for two of ABC's leading heartthrobs. The subject is child abuse; and, in *When She Was Bad*, Ms. Ladd is a young mother (see her, *left*, with Robert Urich and Nichole Eggert) unprepared for marriage and the demands of motherhood. The teleplay was written by Carmen Culver, a talented newcomer who also wrote last year's *First You Cry*, from Betty Rollin's autobiography. Cheryl Ladd can't be a Charlie's Angel forever (as predecessor Farrah knew), and so *When She Was Bad*, co-produced by husband David Ladd, is her first attempt, and a good one, at serious drama.

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Talking about... Collecting

Rare quilt find...
the auction boom
...top bonanza
for book lovers

By Judith Goldman



AUCTIONS: TO BID OR NOT TO BID

The auction market is thriving. Last season, Sotheby Parke Bernet's sales totaled $147.34 million; Christie's New York sales increased 70 percent. The rise in auction buying has meant increased competition and more unknowledgeable buyers. The result: high prices paid for mediocre items—prices sometimes as high or higher than in a retail shop. One solution: If you're after an expensive object, have a dealer do the bidding. His salesroom expertise can save you more than the commission he charges. If you're after a moderately priced item, examine it—then find out what's available at retail, and at what price, before you bid.

Great quilts rarely appear at city auctions. They are country finds, and many don't reach metropolitan shops, but pass hands in private transactions between one collector and another, between a dealer and a museum. When a dealer finds a magnificent quilt, it often never reaches the open market. The best of anything is scarce on the open market, and this month's sale (Nov 29–Dec 1) of an appliquéd, trapunto quilt *left* at Sotheby Parke Bernet, New York, is a rare event. Nancy Druckman, SPB's Americana expert, describes it as stupendous, one of the best quilts she's seen come to auction. Appliquéd with baskets of pink, yellow, and red flowers, eccentrically bordered with twining greens, the quilt is in pristine condition. Its tufted inscription reads: "1860. Mrs. C. Bartle in the 68 year of her age. I am true American." Its unlikely provenance: a trailer park in Arizona; and its probably conservative presale estimate is $5000 to $7000.

RARE BOOKS—PLAIN WRAPPERS

The Plain Wrapper Press in Verona, Italy, publishes some of the best contemporary limited editions. The books—illustrated *livres de luxe* in the grand tradition—include *Will and Testament*, the recent Anthony Burgess fantasy about William Shakespeare, Ben Jonson, and the forty-sixth Psalm, illustrated by English artist Joe Tilson's bold, literate screenprints. The sheer craftsmanship of the chocolate-brown leather-bound book, boxed in wood, embellished with burnishing, makes it a bargain at $1300. Plain Wrapper has published twenty-two titles, and their extraordinary quality makes books from the still-young press worthy of museum acquisition. The press also issues limited edition eight-page booklets of illustrated poems bound in handmade marbelized boards. They are $35-$100. Subscriptions through Brentano's, New York or Via Carlo Cattaneo, 6, 3721 Verona.

If you acquire rare books or are considering them: read *Book Collector's Market.* The unpretentious forty-eight page journal includes columns on first editions, trends—from Gothic romance to antique maps—auction prices, and fine printing. P.O. Box 3128, Shiremanstown PA 17011.

WARHOL'S WORLD: IN PRINT

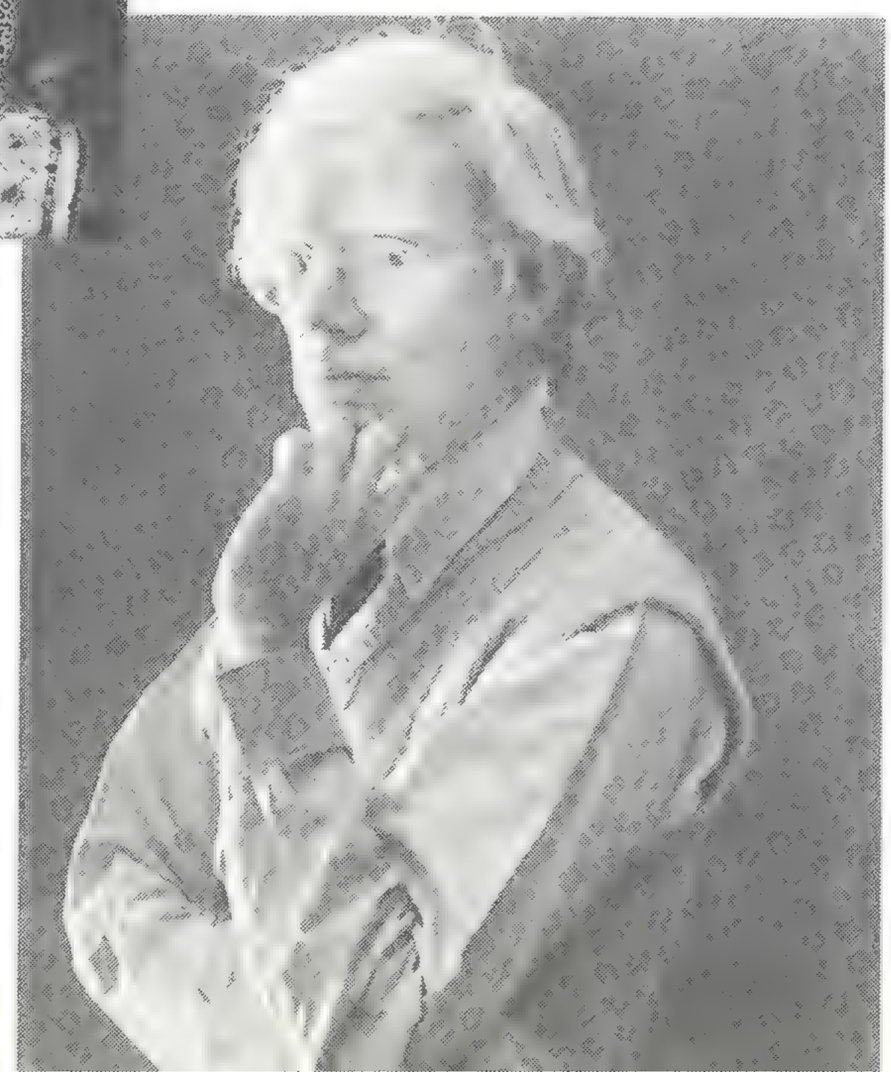
For collectors of cultural artifacts: Andy Warhol's *Exposures* (Grosset & Dunlap), an album of snapshots and interviews by our cut-rate, egalitarian Proust, chronicles the just-passing decade when people read *People*. In it, Warhol suggests he's a confidant to the President of the United States: (They) "said Carter was in trouble and 'that's why [he was] turning to someone like you now, Andy.' " His photograph of his own gang dressed in black leather reflects his entourage the way Richard Avedon's did. He is a mimic, a copycat, an even better satirist. He once said, "I breach what I preach more than I practice it."

This month, New York's Whitney Museum of American Art exhibits Warhol's 1970s' portraits of the powerful, the talented, and the trendy hangers-on who caught his fancy. His backstairs views include: Jimmy and Rosalynn Carter—looking like a passive middle-class couple; Bianca Jagger, appearing smugly daring, shaving her underarms; Halston preening behind lollipop lips and falsies. The candid snaps seem like leveling antidotes to the aggrandizing TV-colored portraits at the Whitney.

The regular edition of *Exposures* is $19.95; an autographed Silver edition is $100; and, for hardcore collectors, the Gold edition, limited to one thousand copies, has gilt-edged pages, a 22-karat cover imprint and the personal signature (as opposed to a rubber stamped autograph) of the man who gave being a fan celebrity status. The Gold edition is a mere $500—not bad compared to the $25,000 it costs for a forty-by-forty-inch commissioned Warhol portrait.

Warhol is more than a smart entrepreneur; *Exposures* is a view of '70s sociology, of dumb as chic, sleazy as sexy, and of how Warhol's "Gee whiz, Jimmy needs me . . . maybe I'll be invited to the White House" sensibility transformed what was once regarded as only make-believe into a frightening reality. Fame means everything—and nothing at all. Access to celebrity has bred contempt for it. But Warhol's own celebrity remains intact. In *Exposures*, the self-proclaimed palefaced "anyone" reflects himself by the company he keeps. Warhol's brilliance: the fast-paced mocking dance that has kept him a step ahead of the media that sustains him.





Truman Capote, left, as seen by Andy Warhol, below, in his photo-and-word celebrity book, "Exposures," to be published this month.

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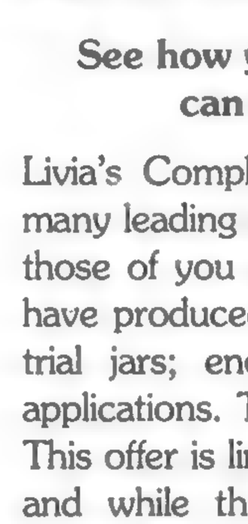
Your dermatologist will tell you that greases, oils, many of the products called "moisturizers", actually impart no moisture whatever to dry outer skin cells. The biological fact is - these cells will moisten only with the presence of water! *Water* is an absolute requirement in Livia's Complexion Nectar regimen.

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COLLECTING

The Empress Josephine gets Rhett Butler

Owners are passionate about their paper-doll treasures

BY ANNE TOLSTOI WALLACH

I collect paper dolls. Almost every woman now over thirty in any civilized country played with paper dolls as a child. We remember our favorites, recall exactly what they wore. Almost no woman under thirty now even knows paper dolls exist. For young people, paper dolls are discovered as fascinating "antiques," like souvenirs of the 1939 World's Fair or early Mickey Mouse watches. What makes paper dolls so endlessly absorbing? Why would anyone today collect albums crammed with them?

Well, where else can Kaiser Wilhelm in full military glory stand next to Albert Einstein playing the violin? Where can Tricia Nixon meet Amos and Andy? And where can Claire McCardell, Rita Hayworth, and Empress Josephine get together with Rhett Butler, Rock Hudson, and Prince Valiant?

Where can you find out what garment belongs under an Art Deco evening gown? Or decide how many sports a 1911 man of fashion would dress for? Or review the kind of layette handsewn for a new baby in a wealthy turn-of-the-century family?

Where is there a precise record of WAC and WAVE uniforms? Or a detailed collection of what Princesses Elizabeth and Margaret Rose wore in 1937? Or exact replicas of all the inaugural gowns of all the First Ladies?

Paper dolls show you all this, and much, much more. If social nostalgia interests you, nothing beats paper dolls. They are easy to store, fun to display, simple to handle. They are available wherever you live and wherever you travel. They give you the satisfaction of preserving part of the past that would otherwise crumble into rubbish.

Compared to the absolute numbers of chairs or shells or kitchen tools collectors hunt, there is a very limited amount of paper-doll and toy material in existence. Paper dolls were printed during only two centuries. They began in France and Germany in the early nineteenth century, with royal personages, families, and fashion dolls for girls, and soldiers, houses, and animals for boys. Between 1850 and 1950, paper dolls were so popular that every celebrity, fictional character, and historical person was available as a paper doll in booklet or sheet form. In the 1920s, every woman's magazine had a doll series, most children's book illustrators created dolls, and much American advertising of the period used paper dolls in some form.

The invention of plastic pushed out the pleasures of paper. Once every child could own an inexpensive "real" doll or "real" soldiers, interest in flat, fragile paper died out. Paper dolls were work. A child had to spend a few hours in careful cutting out before the dolls could be played with, and today's children are unwilling to make that effort; the few paper dolls sold today are pre-cut punchout toys.

Paper dolls were made to be ephemeral. At their sturdiest, they were printed on light cardboard; and most often they were printed on flimsy magazine or newspaper stock. Finding an uncut original in decent shape is an event for the collector.

The history of color printing can be seen in any chronological arrangement of paper dolls. The early European dolls were lithographed and embossed, made from beautiful watercolor originals, incredibly detailed. They are impossible to reproduce or to copy even with today's best techniques. This means that no one can sell you a fake paper doll. Every cent you invest will be safely spent.

You need not spend very much to own a paper-doll collection; since these were toys, they cost little from the start. Early in this century, paper dolls sold for two cents each, with plentiful wardrobes. Until World War II, ten cents was the standard price for a book from Woolworth's. Even a fifteen-cent movie-star booklet from the 1950s can be a prize item today. *(Continued on page 216)*



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REGIS HAIRSTYLISTS

PAPER DOLLS

(Continued from page 210)

Because paper dolls were always cheap, antiques dealers rarely bother to handle them. The brisk trade and desperate tactics of art and antiques circles have not yet penetrated the paper-doll world. Collectors seem all to be gentle, courteous, helpful people given to producing mimeographed newsletters and sale lists so that other collectors can find missing hats, gloves, and bunnies. I have corresponded with women in Mission Hill, Tulsa, Norco, and Oneida who seem like dear friends after a brief time. I have met many of them at the so-called paper-doll parties these collectors love. We share our information on finding, preserving, identifying, and displaying paper dolls, as well as our admissions that we are all a bit insane on our subject. You will never be lonely or lack for mail if you become a collector of paper dolls.

You will need other collectors, because information is still so meager. Nobody preserved paper dolls with care until a decade or so ago. While little girls hung on to precious dolls, and boys to ships and soldiers, into adulthood, paper dolls were messy clutter and hard to keep before the days of plastic and Scotch tape. A few found their way into museums, and more are being displayed all the time as experts realized how much detailed information they provided on their times. Two or three encyclopedias have been privately printed, but cataloguing is still in its infancy. The fashions worn by paper dolls make them easy for beginners to date, and the drawing styles make them easy to identify. Few fields left to collectors offer such an easy start to expertise.

You will always get your money back on paper dolls, or better. Andrew Tobias, in *The Only Investment Guide You'll Ever Need* (Harcourt Brace Jovanovich) warns that art and autographs and such are hard to liquidate when you want to and may require hefty percentages to dealers before you can sell. This is not yet true for paper dolls. Brisk buying and selling takes place through the pages of quarterly magazines, at small auctions, and at paper-doll gatherings. Duplicates are easily sold off. And the body of material is fairly stable. It's not likely that someone will flood the market suddenly with uncut originals. Paper dolls are being slowly coaxed out of attics and from the hands of the few women who did preserve their childhood favorites.

Dolls that sold for three dollars a year ago are regularly going for fifteen dollars today. Prices for collector passions, like a 1939 Sonja Henie or a *Gone With The Wind*, are soaring. While those dealers who really know are getting high prices for nineteenth-century dolls, many treasures are still to be found at fairs and flea markets simply by shaking out old magazines, or opening an old cigar box.

All you need to become a collector are an album with acetate pages, some index cards for cataloguing, and a box of stamp hinges to keep cut dolls from slipping about on display pages. Hunt up your childhood dolls and get your friends to do the same. Clear a shelf for your album, write to a quarterly magazine, get one of the encyclopedias, and you are set to go.

I have in my collection a watercolored tiny baby of the 1890s with a wardrobe of long, white, ruffled and flounced dresses, buntings, coats, pinafores, bonnets, and toys that are hard to believe in this era of polyester and playpens.

I have a "typical" 1931 family of children complete with father, mother, and maid.

I have a 1954 family of four completely joined together, whose clothing goes on in one large mass, a model of the Togetherness preached at the time.

I have a history of Black men and women in paper dolls, starting with cooks and coachmen at the turn of the century, whose only accessories are brooms and bonnets and frying pans, up to Diahann Carroll in your choice of a dozen glamorous costumes.

I have a detailed record of the fashions and underfashions of the past two hundred years down to the smallest garter, to make Diana Vreeland (consultant for New York's Metropolitan Museum of Art costume collection) envious.

I have paper dolls in the demure underwear of the 1880s, and I have beautiful museum paper dolls from Copenhagen that are, man and woman, the most aggressively naked figures possible. My collection of movie stars, from Baby Marie Osborne and Charlie Chaplin to Pat Boone and Grace Kelly, offers more nostalgia than MGM's look-back film *That's Entertainment*. And my collection of royalty, showing Edward VII as a dashing young officer in lithographed and embossed military regalia and Edward VII just before his death as a portly older gentleman complete with sailor outfits and shooting costume, is almost as good as a visit to London's National Portrait Gallery.

I collect paper dolls. Would you care to join me? ▽



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Facts vs. Fancy

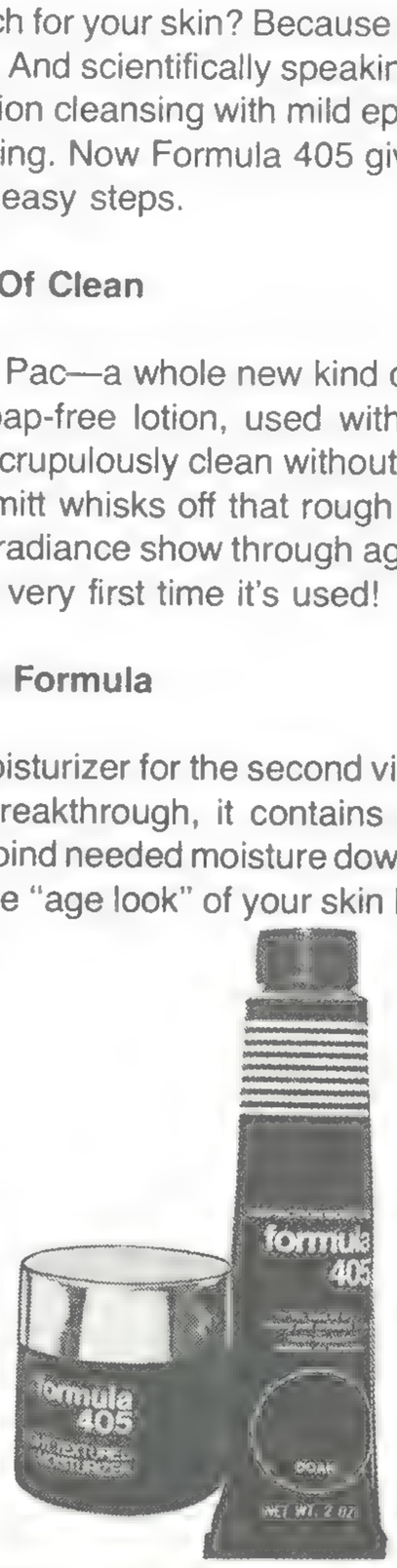
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FOOD

Preambles: temptations to serve with drinks

Fresh insights (plus recipes) on playing the appetizer game

BY M.F.K.FISHER

EDITOR'S NOTE: *M.F.K. Fisher has been delighting readers for years with her witty, eloquent discourses on food and the fine art of eating. Here, as a treat for her numerous fans, we reprint "Teasers and Titbits," her essay on appetizers (including recipes) that first appeared, in slightly different form, a number of years ago and has recently been republished in a paperback collection "With Bold Knife and Fork" (Paragon Books).*

In Plutarch's *Lives,* he observed, "It is no great wonder if in long process of time, while fortune takes her course hither and thither, numerous coincidences should spontaneously occur." In other words, history repeats itself. Sometimes this can be eery, in even a tiny way. Occasionally it can be embarrassing, or funny. It can be good, too.

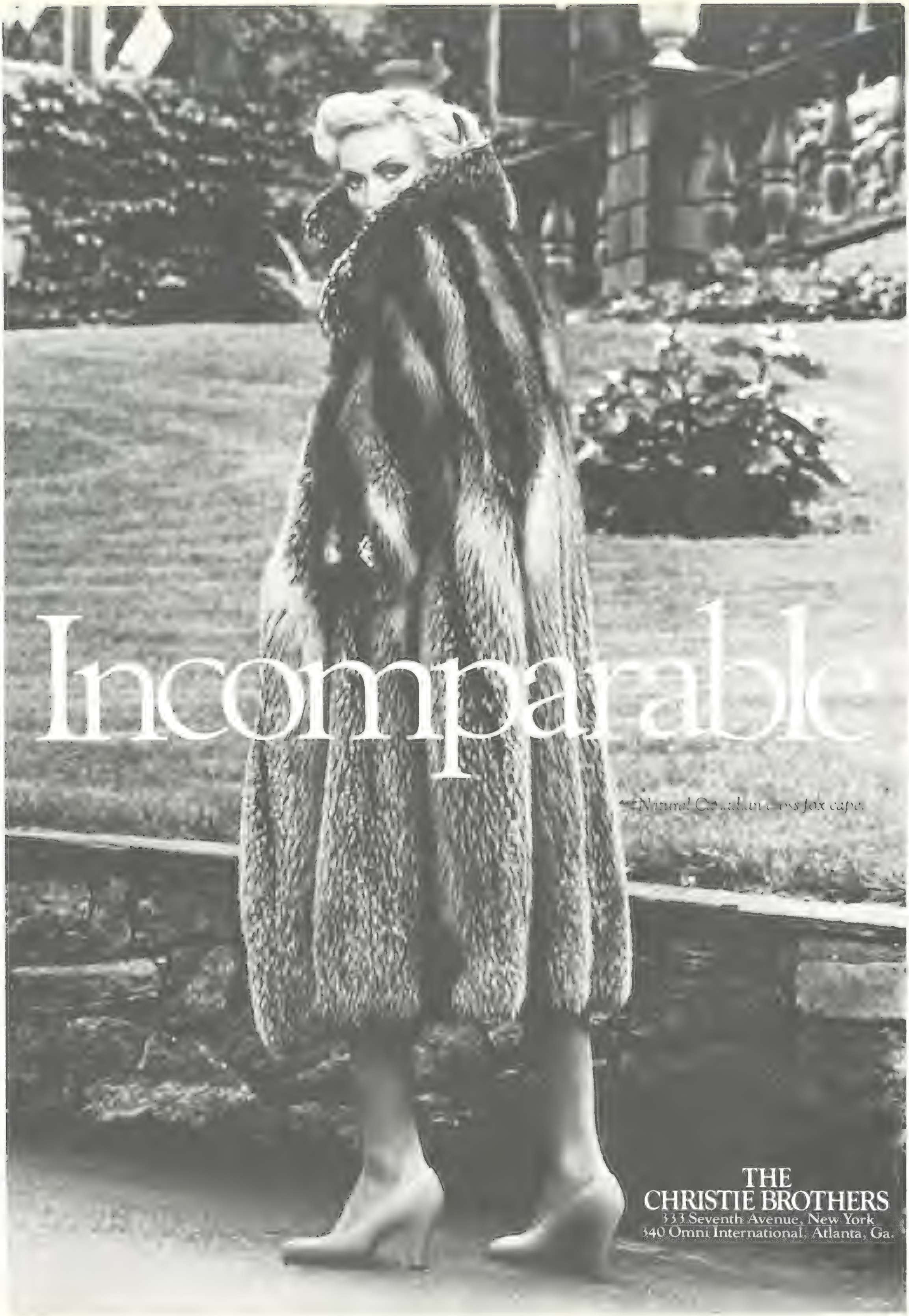
There is an unwritten law, as I assume it to be, that things go in threes, and in one week of my life three coincidences did "spontaneously occur," with such a subtle message that I felt instinctively I would prefer not to heed it. They sound innocent enough.

First, I was reading a collection of short stories written by authors of uneven quality in different decades of the past century, and near the front of the book was the term *félo de se.* It is seldom used in English, but this time it was perfectly in its place, and I enjoyed it, and thought about one which rhymes with it and is only a little commoner: *auto da fé.* I wondered lazily why I had seen neither of these expressions for a long time. Would I ever write one of them? And then about three stories later in the book there was *auto da fé.* Full circle, I thought with the docility of anyone facing coincidence itself.

A couple of days later I was trying to remember the conclusion of a mistreated proverb beginning, "There is only one thing worse than a nagging woman, and that . . ." and I heard my father saying firmly, ". . . and that is one who *whangs* at you." I had not heard the word *whang,* even in my head, for at least twenty years. Dictionaries say that as a noun it means a blow, a whack, but the way Father said it, the tone of voice was what made it a verb: a loud, quarrelsome, stubborn punishment of sound, with hopelessness and ugly despair in it. I pondered the word, and the strangeness of its coming into my head . . . from a lost dream of the night before, perhaps? In Mencken's *American Language* I learned that in some prisons a whang is a dope addict, and that a whangdoodle is a mystical creature devoted to lamentations, but still I heard my father dismissing forever anyone, especially a woman, who might whang. And there it rested until the evening, when a friend came in for a glass of wine on the way home from work and said casually of an unfortunate neighbor we share, "I heard Bella Dobson out whanging away at her poor poodle." I felt a small peculiar shock, quasi-audible, like the click of a safe being closed in a TV thriller. Half a glass later we talked about the other words, about the oddness, the mystery, of coincidences in life, no matter how puny. That was all.

The next day, this harmless and pleasurable chitchat almost forgotten, I started for the second or third time to write about what are correctly called titbits, the "dainty morsels," the "small delicious nibbles" which Puritanical dictionaries prefer to spell tidbits to protect the salacious. I myself think of titbits as little harmless appetite whetters served with drinks before meals: salted nuts, small flavored wafers. Increasingly I regret the custom of presenting elaborate canapés, mistakenly called hors d'oeuvres in our *(Continued on page 220)*

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PREAMBLES

(Continued from page 218)

country, which more and more take the place of a first course at table and often serve adequately as a full meal, washed along on floods of strong drink instead of the once customary dry sherry or, for celebration, champagne. I feel almost violent about this, for personal and obviously prejudiced reasons, and when I start to talk or write about it, I am apt to grow malicious, or scoffing, or plain peevish.

This happened as I tried to compose a hopefully light and provocative article about titbits as such: I crossed out paragraphs, tore pages into scraps, made abortive new starts, with a special and mounting dislike for one word especially, the new American *dip*. Finally I found myself outlining an unpublishable credo of protest, based on the cold facts that I had never made a dip in my life, had never in my life tasted a dip (for I refuse to consider an honest *guacamole* as such, even though it is correctly eaten on the tip of a piece of crisp tortilla which, admittedly, must be scooped through the bowl of mashed avocado . . .), and was sure that never would I either make or taste a dip. I felt very firm and relieved about it, and turned my back smugly upon several new cookbooks with long chapters devoted to dips of varying extravagance. Men don't really like dips, I reminded myself. Dips are messy. The idea of all kinds of wafers and chips and vegetables and plastic skewers dabbling in a common bowl, and often breaking off in it, was repugnant. Down, down to hell itself, I said, with dips. Life tasted sweeter. . . .

Then the telephone rang, and my Third Time had rolled around: a kind neighbor, who found herself expected to serve thirty instead of ten people, to raise money for an eminently worthy purpose . . . and would I possibly make some kind of . . .

I interrupted her rudely and fast, for I had a wild feeling that if she said the word, I would go off into a helpless scream of laughter and shake her even deeper than she already had been. ". . . some kind of canapé,

"Down . . . to hell itself with dips"

some little nibbles?" I asked almost sternly, self-protectively.

"Oh, no, nothing like that," she said. "Nothing that takes any time, really. You can buy several kinds already made, in the supermarkets, and I thought perhaps you could just mix a few together and add a little something, and . . . really, just any kind of easy *dip!*"

I kept in control, and promised to bring a "little something," and hung up before she tried to help me any further.

It sounds silly to admit that I was upset by this last coincidence. I pulled my diatribe about teasers and titbits out of the typewriter and threw it away, and sat down with an out-of-date newsweekly and a glass of dry vermouth to air my spirits. The trick worked its usually twenty-minute magic, and I felt only an occasional wave of hysteria as I read carefully some of the new cookbooks I had dismissed with prejudice and impatience not long before. I scanned recipes for Bean-Bacon Chip-Dip and Saucy Crab-Clam Dip and Blue Cheese Chili Fluff and Pink Devil Dip-n-Dunk. I also read conscientiously the formulas for many other somewhat less outlandish mixtures to be paddled in by drinkers armed with everything from raw green beans to reinforced potato chips. I agreed that not only *guacamole* but a true Swiss fondue and even a currently fashionable *bagna cauda* demand this communal enjoyment which seems to have become such a lifesaver, apparently, to American party givers. I closed the books and went to two large markets and stared for some time at the pretty plastic containers of dips in the cold-bins. I bought one, made of sour cream with a great deal of monosodium glutamate and not many minced clams in it, and ate some of it for lunch. I then faced the fact that I still refused, as a matter of integrity, to concoct even a reasonable facsimile of such a thing.

I would and did make something rather soft, easy to spread . . . but to *spread.* I compromised with a Tried-and-True from my mother's old files, and poured it while still warm into two widemouthed bean pots, and served them at my harried neighbor's Bash with several kinds of new crackers, tasty but not faked with imitation bacon and Cheddar and suchlike flavors. In each chilled jar I stuck two or three old-fashioned butter knives, comfortably broad in the beam. Everything went well.

(Continued on page 222)

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PREAMBLES

(Continued from page 220)

Here I give the original recipe:

EDITH'S CANADIAN POTTED CHEESE

(Nobody knows why this is called Canadian . . .)

1 pound soft mild cheese
(Tillamook, American, etc.)
1 small can unsweetened condensed milk
1 teaspoon Coleman's dry mustard
1 teaspoon salt
Any other seasonings to taste:
dill, herbs, cayenne . . .

Heat milk gently in top of double boiler. Cut or grate cheese into milk, and stir until smooth and melted. Add seasonings. Pour into jars, keep cool and covered.

* * *

I like to make things from shrimps, and here are a couple of good recipes.

SHRIMP PÂTÉ

4 pounds fresh shrimps, cooked and shelled, or 6 cans (4½ ounces) dry-pack shrimps
1 white onion, minced very fine
1 cup melted sweet butter (or more)
⅓ cup lemon juice
Salt, pepper, dry mustard
2 ounces good brandy

Mash shrimps very fine in big bowl, preferably with potato masher or pestle, and add onion gradually to make a crumbly paste. Keep mashing, and slowly add butter and then lemon juice. Add seasoning according to taste, and liquor. Pack thick paste firmly into greased mold or terrine, and chill for at least 12 hours. If in loaf form, turn out and slice thin with sharp hot knife. For cocktail accompaniment, scoop out of terrine and serve on Melba toast or little crackers.

(The slow pounding together of this basically delicate mixture sounds tedious, but here it is essential. A blender will make a comparatively uninteresting and too unctuous paste . . . as is the case, I think, with some other things like guacamole, which need a certain texture impossible with automation.)

A much simpler kind of appetizer, but very good if one can find tiny "bay" shrimps, is this:

POTTED SHRIMPS HYDE PARK

2 cups very small cooked cleaned shrimps
½ cup fresh lemon juice
Coarsely ground black pepper
1 cup (or more) melted salted butter

Toss shrimps in lemon juice, most of which they should absorb. Drain in one hour, and pack lightly in small jars, with generous grind of black pepper on top. Cover to top of jars with melted butter (which can have dash of cayenne in it, or ½ teaspoon paprika for color). Chill until hard.

This is very good with cocktails, or with French bread and a dry white wine for the first course of a meal.

* * *

The secret of a good preparation of raw fish, besides serving it *(Continued on page 226)*

I am woman



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Berwyn: Lucile Fillmore
Bolingbrook: Crawford's
Chicago: The Betty Shop
Chicago: Foyer's
Chicago: Gateley's
Chicago: Harper's
Chicago: Wolke and Kotler
Cicero: De Mar's
Des Plaines: Spiegler's
Elmwood Park: Demarco's
Evergreen Park: Paddor's
Flossmore: The Ladies Shop
Geneva: "The Meeting Place"
Glen Ellyn: Bob Horsley's Clothiers
Kankakee: Alden's
Kankakee: Carson Pirie Scott
Kankakee: Le Cours
LaSalle: Tri City Frock Shop
Morris: Hidaway Dress Shop
Niles: Ann Brooks
Ottawa: Carson Pirie Scott
Park Ridge: Reid's
Rolling Meadows: Crawford's
Skokie: Joseph Shoes Boutiques
South Holland: The Cameo House
Sycamore: Henderson's Department Store
Winnetka: Minna Hart
Zion: Field's

INDIANA
Anderson: Fair Department Store
Bloomington: The Kings Shop
Columbus: Anderson's
Elwood: Town & Country
Hammond: Einhorn Town & Country
Indianapolis: Morrison's Store
Indianapolis: Roth's Eastgate & Lafayette Square
LaPorte: Barbara Link
LaPorte: Levine's
Liberty: Audree's of Liberty
Lowell: The Davis Store
Marion: Resnick's
Merrillville: Berezner's
Michigan City: The Ladies Shop
Muncie: Ball Stores
Richmond: Harriet's
Richmond: Loehr's
Valparaiso: Miller's Mart

IOWA
Des Moines: Woolf's

KANSAS
Shawnee: Garrett's Clothing

KENTUCKY
Maysville: Henley's

MARYLAND
Baltimore: Wetzler's
Chevy Chase: Tweeds n' Things
Rockville: Mark Daniels

MASSACHUSETTS
Andover: Macartney's
Brocton: Ganleys of Brocton
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Dedham: Geisheckers
Fall River: Wilburs
Falmouth: Issokson's
Fitchburg: Baylin's
Framingham: Alpens
Gloucester: Golden's
Hudson: Hudson Dress Shop
Hyannis: Buttner's
Lawrence: Macartney's
Lawrence: Russems
Lowell: Lemkins
Lynn: Besse-Rolfe
Marlboro: Golden's
Maynard: Hudson Dress Shop
Metheun: Russems
Milford: Alpens
Newburyport: Kray's
Norwood: Kordette Shop
Norwood: Orent Bros.
Orleans: World of Watson
Plymouth: Buttners
Plymouth: Puritan Clothing
Quincy: Remick Co.
Rockland: Puritan Clothing
South Boston: Mauros
Southbridge: Goodwin's
Southbridge: Kouri-Edwards
Sturbridge: Goodwin's
Taunton: Seeley
Walpole: C. E. Holt
Wellesley: Olken's
Winthrop: Michael's
Worcester: Eddy's of Park Avenue
Worcester: Marcus Co.

MICHIGAN
Adrian: Maurice's
Flint: Morrison's Store
Hillsdale: Miller's
Jackson: Jacobson's
Monroe: Lizbeth Shop
Pt. Huron: Arden's
Pt. Huron: J. B. Sperry's
Royal Oak: Edith Dee Shop
Trenton: Mulias & Ellias

NEW JERSEY
Atlantic City: The Famous Shop
Atlantic City: Schultz Clothes
Bayonne: The Margueritte Dress Shop Inc.
Bergenfield: Florence Shop
Bordentown: Miller & Magowan
Bridgeton: Bacon's
Cherry Hill: Miss T. Ltd.
Elizabeth: Poppy Inc.
Freehold: La Rae Shoppe
Keyport: Muriel's
Lawrenceville: Grannick's
Metuchen: Morris Stores
Millville: Fath Department Store
Paramus: Nelson Furs
Passaic: Belle's
Paterson: Meyer Brothers
Pompton Lakes: Singer's Department Store
Princeton: The English Shop
Rahway: Marks Harris
Red Bank: Vogel's Fashion Center
Ridgewood: Sealfons
Somerville: Vogels
South Plainfield: Vogels
Summit: Brooks
Teaneck: Schulman's
Wayne: Meyer Brothers
West New York: Betty Page Frocks
Woodstown: Spinosi

NEW YORK
Brooklyn: Aaron's 5th Avenue
Brooklyn: Fanny's
Brooklyn: Fashions by Kay
Brooklyn: Kleinfeld & Son
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Buffalo: Krasner's/Mr. K
Buffalo: Morrisons Store
Canandaigua: Norma Shop
Chappaqua: Old Colony Shop, Inc.
Dunkirk: Town & Country
Jackson Heights: Clark Stores
Jackson Heights: Estelle Dress Shop
Jamestown: Bigelow's
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Middle Island: Suburban Set
Middletown: Kassel Bros.
Mt. Kisco: The Silo
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New York City: CiCi Gifts
New York City: Harris Furs
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New York City: S. K. Friedman & Sons
New York City: Sport Shop
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Niagara Falls: Wellesley Dress Shop
Patchogue: Swezey's
Port Chester: Kaplan's Department Store
Port Jefferson: Redfern Shop
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Staten Island: Rock-Landau
Syosset: Post & Company
Tarrytown: John Charles, Ltd.
Valley Stream: Cardinal Shop

OHIO
Akron: Ethel Wilson
Akron: The Lucky Store
Alliance: Lingfelter/Brill
Ashland: Forecast
Berea: The Fashion Shop
Bucyrus: Baumoel's
Chagrin Falls: Havres
Chardon: Bostwick's
Chesterland: Prim and Pretty
Circleville: Children's Shop
Cleveland: Lota Kelly
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Lancaster: Milady Shop
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Lorain: Ted Jacobs
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Mansfield: H. L. Reed
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Medina: Ziegler's
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New Philadelphia: Schwartz/Kline
Niles: The Gentry Co.
Norwalk: Fashion Shop
Norwood: Steinberg's Ladies Apparel
Oberlin: Town Shop
Salem: Bloomberg's
Sandusky: Caryl Crane
Sandusky: Marv Byer
Sylvania: RB Apparel
Willard: Jump's
Willowick: The Connie Shop
Wooster: Barney Lehman
Wooster: Freedlander's

PENNSYLVANIA
Ambler: Ambler Fashion Shop
Blairsville: Goldfarb's
Chambersburg: Worth's
Charleroi: Millers of Charleroi
Doylestown: Musselman's
Greensburg: Royer's
Greensburg: Troutman's
Hatboro: Betty's Shop
Irwin: Bronk's of Irwin
Jeannette: Gillespie's Department Store
Levittown: Cocci's Clothing Store
McKees Rocks: Adele's Smart Shop
New Kensington: Hart's
Newtown Square: Milt Finkel's Country Shop
Oxford: The Sophers Inc.
Philadelphia: Fox Weis Co.
Pittsburgh: Max Azens
Pittsburgh: Prices of Oakland
Pottstown: Eleanor Sherr
Pottstown: S. Miller & Son
Prospect Park: Torelli's Inc.
Stowe: Madaras Fashion Centre
Swarthmore: The Park Avenue Shop
Tarentum: Berkey's of Tarentum
Thorndale: Clinton R. Mosteller Inc.
Vandergrift: Weber's
West Chester: Joel's

RHODE ISLAND
Woonsocket: Betty Cesario

VIRGINIA
Alexandria: Nancye Fleming
Arlington: The Davis Shop
Culpepper: The White Shop
Fredericksburg: Miller's
Richmond: Mel Burns'—Villa Dress Shop

WASHINGTON, D.C.
Washington, D.C.: Ida's Department Store

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(Continued from page 222)

very chilled and new, is to let it act as a comforter rather than a whet, and I was pleased lately to find in a good new cookbook a trick I knew I had not invented but still had never heard about from anyone else: using fresh or frozen scallops instead of raw white fish or sometimes raw shrimps for just such a gastronomical palliative. Of course little "bay" scallops are best, from Maine, and sometimes they can even be bought frozen. But the good big clumsy old ones, fresh or frozen, will do very nicely to please even a purist if cut with moderate care and tedium into smaller prettier bits . . . *tit*bits, that is.

SEVICHE OF SCALLOPS

2 cups shapely morsels of fresh or frozen scallops
Fresh lime or lemon juice to cover
3 tablespoons minced parsley
½ cup minced green pepper
½ cup minced sweet pepper
or
1 small jar minced pimiento
½ + cup olive oil
Salt, freshly ground pepper

Cover scallops with juice, marinate about 2 hours. Drain. Add rest of ingredients, mix well, and chill for at least 1 hour. Serve in a bowl on crushed ice with drinks or as first course. Very good in hot weather.

Of course I seem doomed to live without actual pain or deprivation, but with undying hope, from my last taste of caviar to the next one, so I cannot hold with any tampering with it, any more than I can approve of sweetened punches, or "cocktails" made from an honorable champagne. There are many pleasant things to be done with caviar, however, by people who respect the intrinsic fact that it must and can stand alone, unaided and unstretched by such deceivers as minced onion, chopped hard eggs, strips of anchovy. Perhaps the most impressive such thing I have eaten is a caviar pie made by a famous amateur chef. (I think it is an awkward titbit to eat when one is standing up with drink in hand, as are the stuffed hot snails in their shells he also produces happily. Both these elegant dishes should be served at table, I would wish.) The pie is a gem of simplicity: a baked pastry shell, filled with about a quart of commercial sour cream stiffened with one tablespoon of dissolved gelatin and delicately seasoned with minced chives, and then a half pound, or more, of good fresh caviar spread evenly over it. Come the Revolution. . . .

Most people who are roaming about, drinking, will eat almost anything that is discreetly thrust at them, unless they are the more actively hungry ones who bend constantly over the tray or buffet table. Often they seem to like raw things, what in France are stylishly served as *les crudités*, and I have noticed that they really pounce on olives, which startle and please them when treated as something besides a meaningless garnish. Fortunately I live in a fertile wine valley where the Spaniards and then the Italians and French and Germans brought their trees as well as their vines with them, and my stores are rich because of my generous friends. I can serve tiny pungent green olives, very salty, or big darkly mottled ones cured until they fall easily from their stones, and all the colors and shapes and flavors in between. And if I am out of my local supplies, I can buy wrinkled mean black ones on Main Street . . . or I can open and drain a can of something flat and tame called California Mammoth Jumbos, for instance, and roll the Gargantuan fruit around in some olive oil warmed with a clove of garlic and a flick of tabasco. Even such emasculated giants will come to life, which proves my native conviction that olives should not be served chilled or on a bed of chopped ice, as they usually appear in America in routine restaurant dining, flanked by a few radishes and a stalk or two of crisp and tasteless celery. Much in the same way, it is a pity to steal a good olive's flavor by taking out its stone, but the black and green pitted ones sold everywhere are very convenient at parties (and of course in some recipes). It is interesting, but a bore, to clean a room the day after several people have been drinking and nibbling, and discover those indestructibly pointy stones behind books, in potted plants, under sofa cushions. Olives, like many other things which have been reduced to near-oblivion by familiarity (potatoes served willy-nilly alongside meat!), or near-invisibility as garnishes to be pushed aside, deserve more respect than they get. They are as worthy of a rescue crusade as some other things any of us could mention. . . . *(Continued on page 228)*

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(Continued from page 226)

Here is a fine thing to do with them, which pleases people because of its little trick, and who does not like a trick now and then? It calls for thorough freezing, contrary to my general feeling that warmth brings out the best in any honest olive, and this heathenish freezing is in order to keep the oil which holds the whole together as thick as soft butter, to be spread easily upon bread or wafers. I go one step further and sometimes put the pot or bowl of paste into a larger one filled with water and then put that in the deep freezer, but chopped ice serves as well.

OLIVE PASTE, PROVENCALE

4 to 6 peeled garlic cloves
Pepper, salt, cayenne as wished
1 to 2 cups olive oil
2 cups chopped black olives (canned)

Heat garlic and seasonings gently in olive oil until cloves take on some color. Remove them and let mixture cool slightly. Drain chopped olives, mix well in oil, and pack firmly into small pots or bowls. Press down to make oil rise for firm topping when frozen for a few hours or almost indefinitely.

This appetizer is simple to the point of crudeness, and is probably several thousand years old around the Mediterranean Basin, with packed snow to keep it properly chilled for the great eaters like Nero or Lucullus. Plainly it is not a thing to eat slowly in a warm room, especially if one is wandering about with a glass in the other hand! A good compromise can be made by treating it like a shrimp pâté and using seasoned melted butter instead of olive oil. In this case I often mince the garlic and leave it in the butter instead of removing the whole cloves, and I add a can of chopped anchovies.

This compromise between natural melting points and social habits could well be the ancestor of the *tapénade*, which was first concocted in a famous restaurant in Marseille less than a century ago but tastes as subtly ancient as Time itself can taste. A tapénade is fun to make, and it keeps well in little pots, to be eaten like its simpler version on bread with drinks or as part of an hors d'oeuvre. In Provence it is served traditionally with hard-boiled eggs, which are often cut in halves and laid face down on a shallow dish thickly coated with the unctuous heady mixture. Sometimes it is simply spooned onto the open halves. Anyway, it is good, and here is its basic recipe:

TAPENADE

1 cup pitted chopped black olives
(canned will do)
½ cup fillets of anchovy, drained of oil
½ cup tinned tuna
1 scant teaspoon dry mustard
Pepper to taste
½ cup capers, drained
1 scant cup olive oil
¼ cup lemon juice
1 jigger good brandy

Pound in a mortar first six ingredients, to make thick and fairly smooth paste. Gradually add olive oil as for mayonnaise. Add lemon juice slowly, then liquor, mix well, and store in covered jar in icebox.

In the recipe evolved by Chef Maynier of the long-gone Maison Dorée in Marseille, the pounded mixture was put through a sieve before the olive oil and brandy were added, but true to form I prefer it with a somewhat rougher consistency. Like all the other concoctions made with olives, it is a fine companion alongside a drink or two at any party, and for a country luncheon or picnic, with or without its trusted hard eggs but with plenty of crusty bread and perhaps some sun-ripe tomatoes, it assumes its rightful position, as to the meadows if not the manor born.

In this same homely category are eggs, of course. What can be done to a hard-boiled egg is a mercifully limitless mystery. They too are fine in meadows. They are indispensable, in one guise or another, on fashionable buffets, as well as in humble and great kitchens. *La Cuisinière Provençale*, one of my favorite cookbooks, discussing hors d'oeuvres in general, says something that pertains I think: "The field is immense, unlimited . . . but an ingenious and appreciative cook can give himself free rein, and vary to infinity this category of sophisticated fantasies. . . ." And here is a recipe which I suspect would astound even old J.B. Reboul, tolerant as he felt himself to be about the whimsies now called "appetizers." It is distant cousin to the hard-boiled eggs once found sitting in jars of beet-juice vinegar on bars in American saloons, and I have always wanted to make it, perhaps because I am a soy addict:

(Continued on page 234)



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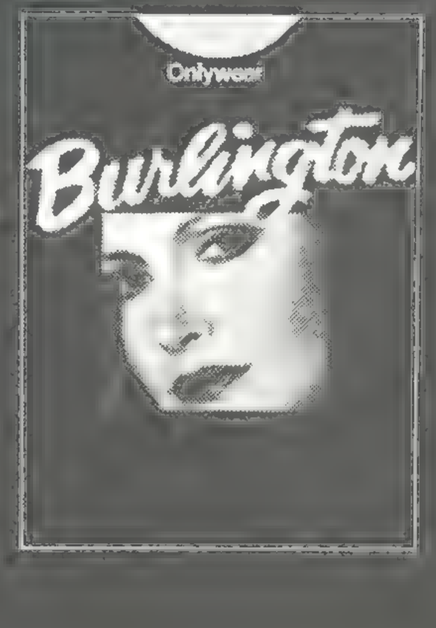
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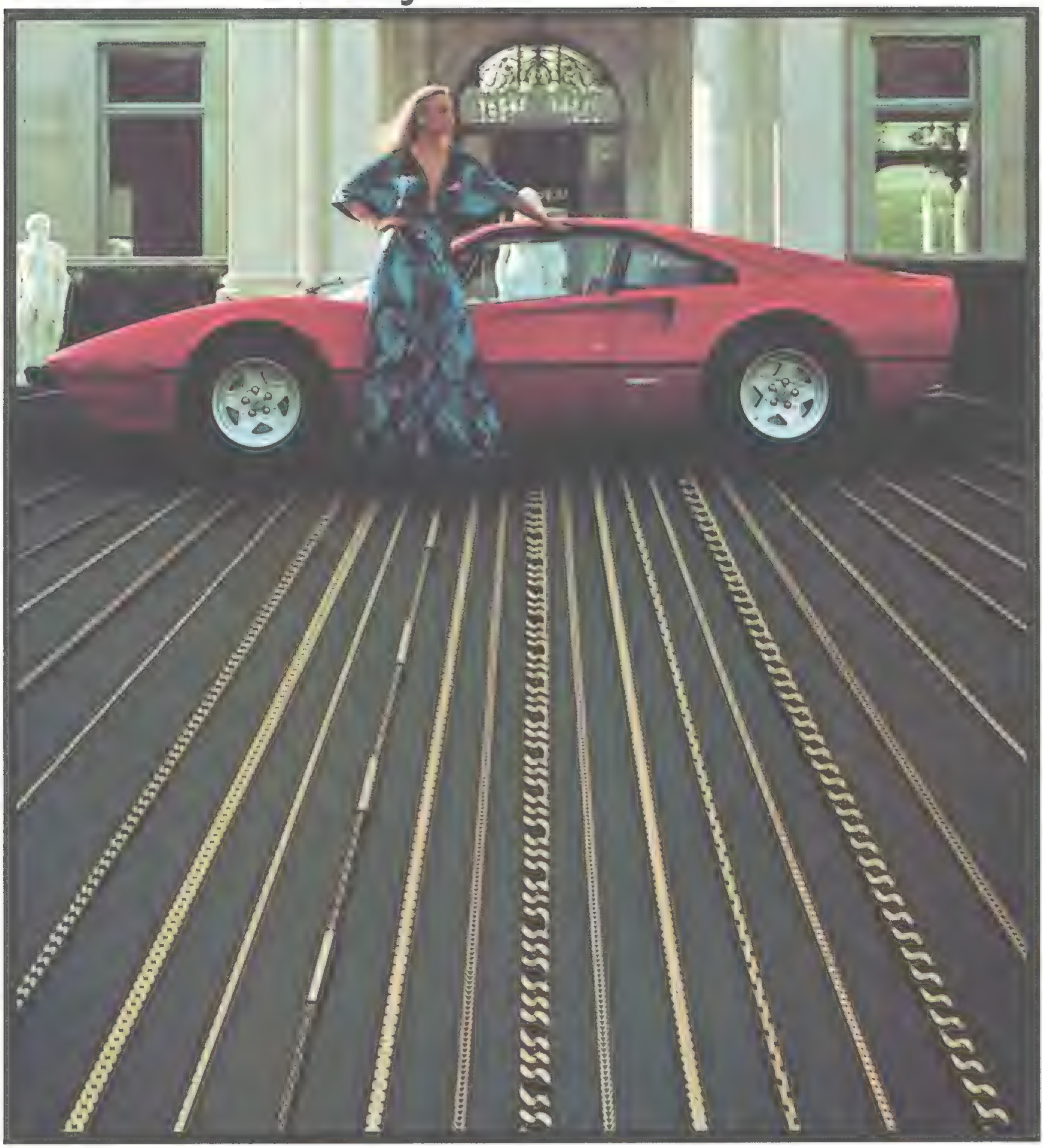
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French editions of *Larousse Gastronomique*, and any honest kitchen manual will supply endless variations on the theme.

A "pâté," then, in our current sense, if it is properly molded and chilled, can be served without plates at a stand-up party, in little smears and dabs, on morsels of crisp baked starch of various kinds. It can as well (or better, depending upon one's prejudices) be served at table, cut or spooned simply from its terrine or sliced elegantly from a truffled loaf upon a bed of aspic. It is almost as much fun to make as good bread, although usually harder on the purse, even if some kind friends of the cook bring game to go into it in the hunting season. Pictures of its myriad forms are dazzling in any stylish cookbook, and recipes are about the same now as they were a few centuries ago when making a pâté was one sure way to preserve hare or pheasant, or duck, venison, even goose, for the long winters and their therapeutic holidays. Good materials, and a generous but firm hand with both the oven and the liquor bottle, are prerequisites of even a simple pâté, and orthodox creators spurn "stretching" its forcement with carrots, celery, any kind of starch.

Even a casual reading in a few good cookbooks will make it plain, of course, that a terrine or pâté is not something to be tossed together while the kettle boils for tea, but it will be equally obvious that such a cunning dish can be either extravagantly elegant or "home style." Often in France I have used a rather ruthless gauge of a restaurant's worth, no matter what its class or reputation, by ordering a portion of the "pâté maison," and as is often the case in other fields, I have found some of the best in the most unpretentious eating places. They are usually rougher in texture and heartier in flavor than in a fine restaurant, but not masked by stretched ingredients and elaborate garnishings.

I like very much to make terrines now and then. In small pots they are fine for presents, and it is reassuring to hold on to one family-size mold at the back of the icebox, ready for unexpected friends who are thirsty and hungry. For special things like weddings and christenings and such, a true pâté in a fine crust, rich perhaps with truffles, shimmering both inside and out with an artful aspic, is no more than fitting . . . if one has the ingredients and the wish! Or a terrine like the one of duck, in Larousse. . . . But for one of the nicest celebrations I ever went to, small and quiet and vitally important, as all such things should be (it was the marriage of my younger daughter), we ate perhaps the simplest pâté ever evolved over several thousand years by a

PREAMBLES

(Continued from page 228)

PUNGENT TEA EGGS, MANDARIN

1 dozen fresh eggs of any uniform size: duck, hen, goose . . .
4 tablespoons black tea leaves
½ cup soy sauce
1 teaspoon salt
Tangerine peel, cinnamon, if wished

Bring eggs to rapid boil in cold water to cover, then cook gently for 5 minutes. Save water, and cool eggs under tap. When thoroughly cold, roll gently on board or tap with fork to crackle but not loosen shell.

Make strong broth with reserved water, tea leaves, soy, and any added spices. When thoroughly brewed, add crackled eggs and simmer, covered, for 1 hour. Let stand in liquid overnight. Best in 48 hours, but will keep many days in broth. Drain, and serve peeled, in halves, for appetizers, or unpeeled for picnics.

What keeps me from trying this probable amusement? It is a very simple pattern. It would be interesting, and perhaps a little startling, and certainly delicious. . . . Why do I not make it in secret, starting with two eggs, two pinches of tea?

One of the trusted standbys of eaters who like to tease and please their palates with the subtle whips of richness and rare flavors is what we call a *pâté*. In the classical sense, a pâté is always enclosed in and under the crust it is baked in, while a *terrine* is made without any crust at all but is sealed (for days or even months) by a layer of fine fat. Also, a real pâté can often be served hot as well as cold. By now, in spite of raised eyebrows and shudders from the gastronomical purists, a pâté can mean a terrine and vice versa, almost everywhere outside of France perhaps. They are entertaining and interesting to assemble and then make, and are an unfailing reward to the cook's ego when served forth. Probably the most impeccable basic recipe for a terrine (of duck), to my mind, can be found in the American or

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wandering people. It was exactly right: light and fresh. It was made with loving care by an Orthodox Jewish godmother and eaten by an ecumenical crew of Presbyterians, Episcopalians, Orthodox Greeks, Catholics, atheists, and back sliders, with equal pleasure. Here is the recipe for it, and may it be savored in good health!

DORO'S CHICKEN LIVER SPREAD

1 large white onion, finely diced
4 tablespoons chicken or goose fat
1 pound fresh chicken livers
Salt, pepper
4 hard-boiled eggs
Pinch of nutmeg
¼ cup brandy or rye whiskey ("Not too much!")

Sauté onion in fat until transparent. Add livers, salt, and pepper, simmer until cooked through. Place in refrigerator overnight, and do same with cooked eggs. The next day chop eggs finely, add to livers and onion, chop all again. Mix lightly, adjust seasoning, add a little nutmeg and liquor. Blend well, but "Do not make it too firm or too loose," and chill before serving.

* * *

. . . I now speak gently of what were the most delicate and appetizing of all the teasers and titbits I have ever been offered. It happened in the old Palm Court of the old Palace Hotel in San Francisco, now a Garden Court in a Sheraton Palace. Lucien Hérault still ruled the kitchens there, and when he stopped his royal procedures to make about two dozen of his own *croque-monsieurs* for my pleasure, he was coping skillfully with the black market of World War II and was pleased to please my host, his skillful attorney. In spite of my dogged resolve not to tangle with such a social and legal problem, I managed this late afternoon to eat the old chef's canny offering as if it had been patriotically paid for with ration stamps . . . as if much better people than I were not capitulating to their own hungers. . . .

The Palm Court was dim and quiet in the lull before dinner. An occasional shadowy waiter pussyfooted in the edges of light and sound, checking on tables, flowers, unlighted candles. Our small table was an island in a hushed sea. We drank slowly from almost invisible glasses, so thin, a *blanc de blanc* champagne. It was balm to my thirsty spirit, too long in the jumping-off place for all the young recruits being shipped West to the East. M. Hérault scudded toward us with a plate in a huge napkin and then rushed off after postlegal compliments from my host, and we unveiled the prettiest pile of the tiniest sandwiches in the whole world, I am sure. They were delicately brown, very crisp, hot, and precisely the thickness and width of a silver dollar. Unbelievably, they were made of an inner and outer slice of white bread, with a layer of Parma ham and one of Gruyère cheese between. They were apparently tossed in a flash of sweet butter and rushed to be eaten. They seemed to evaporate in the mouth, like fried mimosa blossoms. They were an astonishing thing, in fact . . . minute and complete.

I was told, as I snatched mazedly at them and sipped the beautiful wine, that once they had been much in demand in the Palm Court by the top-level courtesans, who measured them sternly with a stack of dollars alongside, and that the cooks hated to make them, demanding as they did most infinite care. The day I tasted them, the same legendary Chinese bread man who sliced for the gay ladies of the last century still sat behind his knives in the basement kitchen of the hotel, making Melba toast like no other, and it was he alone who could cut the bread thin enough, and plainly M. Hérault was the last of the great chefs to have time enough to see that the titbits were properly constructed and then pressed under weights to the right thickness and then fried correctly so as not to gain a millimeter in height. It was, in other words, a historical moment.

I am glad it happened, just as I am glad that not long ago I went to a student *self-service* in Aix-en-Provence and pulled out from the glass counter a lukewarm lump labeled Croque-Monsieur, an inch-thick slab of bread overlaid with a dangling slice of pale ham topped with a gluey cap of leathery melted cheese. I took it and a glass of tepid white wine out into the pure sunlight of a little courtyard and sat down under the leaves of a sickly palm tree, and part of me was back at the old Palace in the hushed gloom, reaching for another minute gilded dollar, sipping a finer wine in a thinner goblet, and I was happy for such a coincidence to warm my soul. It was not eery or funny or embarrassing. It was good. It is a fine thing that history repeats itself occasionally. ▽

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PERSONAL

The lure of other people's lives

Connecting the past to our own time and lives is the biographer's art and passion

BY NANCY MILFORD

EDITOR'S NOTE: *Nancy Milford is the author of "Zelda: A Biography" (Harper & Row) and recently completed her second book, a biography of Edna St. Vincent Millay. This essay is adapted from "The Writer on Her Work," an anthology edited by Janet Sternburg to be published by W.W. Norton & Co., Inc. early in 1980.*

"... the act of recollecting differs from that of remembering, not only chronologically, but also in this, that many animals have memory, but of all that we are acquainted with, none, save man, share in the faculty of recollection. The cause of this is that recollection is a mode of inference, and the process is a sort of deliberate investigation."

I. I was reading Aristotle on memory and recollection and dreams the summer I met Mr. Sheppard. I was trying, I think, to recover from having written my first book. I felt adrift from my own generation, for while my friends were founding SDS and doping together I was sitting alone in libraries and mental hospitals reading and piecing and shaping the documents that formed the heart of that book. I was also spending a good deal of my time talking to those people who had known the Fitzgeralds well. They were two generations older than I.

I remember sitting with Dos Passos on a park bench across from the Peabody School of Music in Baltimore where he often wrote. It was one of those prime fall days when the light is the color of topaz. A shy and courtly man, he was reserved when it came to discussing his own work, or his life, and he rarely looked at me as we spoke. We had been talking for some time about the Fitzgeralds and the Murphys and Hemingway when suddenly he turned to me and raising his hand as if to shield his eyes from the sun he said, "Don't you believe in love? There is love, you know. There are people, men and women, who love each other against whatever odds, and who continue to." He said this with such vehemence that he knocked the notebook I had been writing in from my hands. But whether he was truly asking it of me, or of himself, or asserting it about the Fitzgeralds I could not tell.

To tell the truth, writing this book had done more than estrange me from my generation. It had given me the conviction that I was bearing witness to a life, to the meaning of a particular past, and that I shared that past. I suppose in a way I did. For I had found that the boundaries of an inquiry were fixed not only by the person one is writing about, or by the persons with whom one speaks, but also by what is carried in the heart of the biographer. I learned there was a complicity between the teller's need to reveal and my own need to hear. My curiosity was like an appetite; it was my desire to know what Zelda Fitzgerald had felt at a given moment, what she had suffered or shared. I wanted to touch the past as if it were flesh. By the time *Zelda* was published the photograph of her face on the back of the jacket seemed to me to be my own.

I am forty now and still I kindle to other people's lives. I write about women who were legends in their own time and the stories of their lives give me access to a shared past I could not do without. It seems to me that these stories lie at *(Continued on page 242)*

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(Continued from page 236)

the very heart of biography, and that in telling them we forge connections between the past and our own time. Fierce and piercing, they hold fast against the losses of time. But more than that, my old heroines give me signals to my own life. It is not that they provide insulation against the hazards of the present, for I am a woman writing in my own time, which is not theirs. But the charge of the past is ardent: tell me what I need to know to live.

But before publication, when I was done writing, I had sent the Fitzgeralds' daughter my manuscript and waited. She could not bear to read it, she said. She threatened suicide. I didn't know what to do, for I could not have done without what she had given me. She turned upon me as if I had stolen her past, as if I had charmed those stories and those documents from her for my own purposes. And I had, of course. I was writing the story of her mother's life. It did not matter much that that purpose had been clearly stated in letter after letter. And it did not matter to me at all that legally I was as clean as salt. When the book was published, it sold as if it held secrets. I went to the Connecticut shore to read, to write, and to heal. I wanted to be left absolutely alone. All I needed, I thought, was a place to work.

II. As I placed my hand on the doorknob it turned by itself within my grasp. I almost fell into his front hall.

"What do you want?" he shouted at me.

"Mr. Sheppard?" I asked.

"What?"

"Are you Mr. Sheppard?" I said loudly.

"Don't shout at me. Who else'd I be?"

"What?" I said.

"Young lady, you were opening my door, who'd you expect but me? I'm going to be ninety-one on the Fourth of July, so there wouldn't be anybody else in my house, would there?"

He stood just inside the dark farmhouse so that I could barely see him. His eyes were the color of his overalls, as washed out as a winter sky, and his fine sparse hair rose like steam above his ears. Watching me watching him, he began to grin.

"Don't you know what this is?" he said, pointing to a horseshoe knocker by his door.

"I did knock, two or three times," I said.

"What is it?"

"It's a horseshoe."

"Nope. Looks like a horseshoe to most people, but it isn't. Look at it again."

It was a black iron crescent with square holes within the raised edge into which nails were fitted.

"You don't know as much as you think you do, do you?" he said, delighted. "It's a pony shoe. She was a large enough pony, which is why you were fooled, part Morgan I believe, but she had a tendency to lame and so I made that shoe for her. See where it's worn there, on the inside? Come on in, if you're going to."

Following him into his house, it began to seem more and more like a mistake to have come to this quirky old man, and I wondered whether I should tell him that I wanted the use of his barn for the summer. The cottage I had rented faced the Sound. But I found myself disturbed by the constant slap of the water on the rocks and by the openness of the long view. I wanted to be inland on flat land where I could see ordinary things up close—a pear tree, the line of sea oats where the salt marsh began. He led me into a room which appeared to be unused for there were only two straightback chairs in it. One was placed in the center of the room and the other faced it. Sitting down, he motioned me to the center chair. Our knees almost touched as we sat there, and the room was dim in the failing light of the late afternoon. The white of his hair and the blue of his overalls were made luminous in it.

"So you'd like my barn?" he said.

I was genuinely startled and asked him if he read minds. He chuckled and said, "I used to be a great reader in my day, but I don't want to wear you out with my stories." When I didn't say anything, he continued. "My wife, bless her, could never understand it. She'd say, 'Now, Bert, there you are sitting with your nose in a book again. What'll it get you?' And I'd say, 'It'll get me everywhere I haven't been, Alice.'

"But now it's all I can do to finish the evening papers. Then I watch television for an hour or so; I never mind what it is I watch, you know, I just pick a channel and stick with it to pass the time. Sometimes I don't even really watch it. I let it stay on for the sound of talk in the room.

"Would you like a piece?" he said, then as he carefully took a pack of gum out of his pocket, selected a stick and refolding the tin foil fitted it back into the paper wrapper.

(Continued on page 244)



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(Continued from page 242)

It was Black Jack gum and as he chewed the room was filled with the sweetish aroma of licorice, or maybe it's anise. The smell reminded me of the times when my great-grandfather and I used to sneak it along with Mounds bars and the tin of Prince Albert out of the top drawer of the buffet and then go downstairs to the basement for a chew before his daughter, my grandmother, found us. "What are you doing down there, Pa?" she'd call out. And we'd let her call a couple of times before he'd answer. "Nothing much, Dottie. Stoking the furnace with Toots along for company." Then I'd sit on his lap by the warmth of the hulking coal furnace, the glowing clinkers as big as dogs' heads, and we'd eat as much candy as we pleased out of reach of them all. Later they'd find us together like that, asleep in each other's arms, me having put my fingers into the buttonholes of his wool cardigan so I wouldn't slip off, him with his arms around me in the dark afternoons of inland Michigan winters.

There came a time during my last year in high school when I would pretend I didn't know him. But even then I knew I was being heartless, refusing to recognize him as he drifted by the school, lost again, having forgotten the name of his street or where his house was. For years he had called me by my mother's or my grandmother's name, but it never bothered me when we were alone together because I knew he was talking to me, I could see it in his eyes. It was just the generations of names that confused him. But I was ashamed to see him with the spittle drooling down his unshaven chin, his filmy eyes leaking in the icy winter air. For years after he'd died I'd suddenly see him crossing a street just beyond hailing distance, his long white head with its skin as pink and clean as a rabbit's is beneath its fur.

"You can have it for as long as you need it," Mr. Sheppard said, watching me intently.

"Are you sure?"

"Wouldn't say it if I wasn't."

"What do you want; what can I offer you for it?"

"Company," he said. "Comfort."

His eyes were not blue, but dark grey the way certain stones are when wet, and speckled like agates. I felt that tug of curiosity rising in me toward him like attraction. But I didn't want to be drawn into anyone else's life, I wanted my own back intact. He held out the key.

"I meant money," I said.

"I don't need money any more than I need the barn." And with that he stood up and left the room. After a few minutes he called for me to come into the kitchen where he'd put out two fine English tea cups. Their deep blue figures flowed into the white porcelain.

"These were Pru's wedding gift to us. Aren't they pretty? She was my wife's elder sister and she had a fine eye for good, lasting things." Then he said for me to have a look at the barn and that later, if I like it, we could figure out the cost. So I took the key.

III. Avoiding Mr. Sheppard wasn't simple. For no matter when I came in the morning he'd be sitting on his back porch either leaning on the shovel he used as a cane, watching the birds eating the grain he'd put out for them, or using it to work among his roses. There were fifty bushes of them planted in beds around the house and barn. "Here," he'd call out to me as I walked with my head down toward the barn, "Just look at this Eminence!" And while the birds nodded at one another and chided, a rose lifted its bud to the sun and loosened.

Mr. Sheppard, who had labeled each bush with its name and date of planting, said they were his remaining pleasure. He watched and tended them as carefully as if they were children. And like children raised from the same soil, he told me that some prosper and some do not. By midsummer most of their gorgeous heads were as large and unruly as lettuces. The Golden Empress, however, no matter how often he staked her, nor how firmly he tied her to that stake, leaned into the shade of his walnut tree and bloomed begrudgingly. Whereas the Mae West, puckered and tight-budded in July, by August flared into lush flower, the tips of her petals the color of a girl's nipples, the inside creamy and as cool and moist to the touch as skin. On those rare mornings when I successfully gained the barn before he spotted me, I would watch him murmuring among his roses, apologizing to the birds as he knocked their feeders askew.

By the end of August he did not often leave his porch and against my better judgment I found myself stopping there in the morning with a bag full of fresh yeast doughnuts. After we'd finished the doughnuts he'd talk to me. He always talked about the past. Usually he'd tell me about things he could do or knew about that I didn't, and his stories were pleasant to listen to, soothing like fables. Sometimes he quizzed me. One day, for instance, he'd found a small curiously shaped sharp instrument hanging in the barn and labeled "Boar." Turning it in his hand he asked, "Do you know how to castrate hogs?" Then he told me how. Once he quoted a line of Virgil and asked *(Continued on page 254)*



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(Continued from page 244)

me what it meant. When I didn't know, he told me how he had translated it correctly, but how unfair it had been for him to have worked long hours over his translation. He'd been the only boy in his class and had to work alone, while the girls were all friends and shared their exercises together. He felt this was a complicity of women as he called it and it made him early shy and uncertain before what he suspected were their greater gifts.

Mr. Sheppard never asked me anything to which he did not hold the answer, except once. In October the roses were finished. For three or four days running I didn't see him on the porch and although I was reluctant to go inside his house I missed him. Late one night I could see his television screen glowing in the dark house like a metallic bruise. I decided to go in. I found him with his eyes shut sitting in front of it wrapped in blankets. I said his name, but he didn't move. Leaning toward him I noticed that the skin at his temples and on the inside of his frail wrists was as dry and white as paper, and I could see his pulse. His hearing aid which was attached to his glasses was on the floor beside his shovel. I bent closer.

"Do you believe in dreams?" he said, opening his eyes and looking directly into mine.

"You scared me."

"Do you?"

"Why do you ask me these things?" He covered my hand with his own. "Because I am thinking over and over again . . . my life." Then he shut his eyes while I held his hand in both of mine.

He said he could hardly sleep for remembering. He said it was like floating in memories, and that when he at last fell asleep even this resting had begun to be filled by dreams. It was like throwing a stone out across the water. Once it left his hand he was unable to stop its course. Sometimes what he cast in his mind fled downward into the water, disturbing it, entering it. He thought maybe these dreams were like stones of memory, and he felt their reverberations on the stricken surface of the mind's waters. They cut into him. It was like being severed from life itself. His memories moved fitfully beyond his control until he was dreamed out. "If ever you are," he said, "done with the past."

Then he told me his story.

"When I was a young man, I courted a girl who lived down by the Sound where your cottage is now. I must have asked her to marry me a dozen times or more during the six years I courted her and she would never answer me with a yes or a no.

"The Bay froze one winter and we would take hands crossed at the wrists, or sometimes she would let me take her waist and, daring me, we would glide together out over the pale ice to the edges where the ice turns black. I was agile and quick in those days and she was every bit my equal. But it seemed there was nothing I could do to persuade her to marry me. Although it hurt my pride to admit it, I had lost her.

"After a proper length of time I turned to her younger sister, Alice, who was not so quick nor half so pretty as she. We married and in about a year, I had a dream. Her elder sister appeared to me, standing at the foot of our bed. 'Pru,' I said, 'is it you?' She did not say a word. Finally I asked her the one thing I had never had the nerve to ask of her before. 'Why wouldn't you marry me?' And she replied, 'Because I did not love you as I knew my sister did.' I believe that to be true and she did not appear to me again.

"Until the night after my wife died. They were standing together down by the water's edge with their arms around each other's waists. It looked like a scene from a steel engraving I once saw at the Library. Pru's face was turned from me, but Alice's was stricken and she cried out, 'Bertie, Bertie! Did you love her better than you loved me?'

"In all our life together she had never asked. She had never spoken one word about it, and I had never thought, or dared to bring it up. I tried to answer her, but there were no words to speak with in my dream. How could I have loved Pru, that selfish, preening woman, always holding herself beyond arm's reach, always keeping herself, from her sister, from all of us? Pru, with her tiny pierced ears which were as fresh and clean and pink as the inside of a shell.

"But what sort of man was I, am I, that I harbored such ignorance about her, the one, the only one I truly loved?"

IV. I saw him rarely after that night, for my family and my work took me back to the city. In the following spring he died. I learned of his death because the check I had given him for his barn was returned to me uncashed by his daughter. She said that she'd come to stay with him during his final weeks, and that he'd talked of me often and fondly. He died peacefully in his sleep, she said. ▽



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PLANTS

Herbs in your kitchen: cozy, fragrant

Raise your own seasonings at home

BY MA ANAND PRITA

Planting an herb garden right in your kitchen can be the way to counter November's first stinging taste of winter with warm fragrant coziness inside—and it guarantees plenty of fresh greenery at hand to season holiday dishes. A visit to an avid herbalist in Venice, California, Contessa Lola de Gelabert (who uses her herbs in a unique skin therapy), taught me the techniques—and the pleasures—of this kind of in-house gardening. In her sunny studio/house overlooking an outdoor herb garden, Lola told me: "I grow herbs not only for their healing properties but for the luxury of having constant natural scents throughout the house. When the steam rises from the kitchen sink, my lemon verbena releases an extraordinary aroma that always makes me feel refreshed. And, of course, we use the fresh basil in sauces, salads, everything."

Basil, rosemary, mint, have powerful, seductive scents

The easiest herbs to grow indoors also happen to be the most fragrant. Basil, rosemary, oregano, thyme, mint, scented geraniums, chives, and shallots all give off powerfully seductive scents when touched, snipped, or sprayed with water.

When I brought up the chronic city dweller's problem of light, Lola dismissed it. "Fluorescent fixtures can be purchased from any garden center or hardware store. They can be easily attached to windows, hanging or standing shelves. Any brand of simulated-sunlight bulb can be used in clip-on attachments and placed strategically so the herbs can reap the benefits."

The Contessa has a maze of glass shelving built directly in front of a deep-set kitchen window. She has found that glass is easier to clean than wood or plastic and she likes its light and airy effect. She also mentioned Formica as another satisfactory shelf material. "But," she stressed, "it's really up to you. The best home decorating is really what

makes you the most comfortable. Don't depend on trends. In the end, you are the one who has to live with it."

There are several ways to create your own herbal garden indoors, depending on your environment and taste. Lola de Gelabert suggests using terra-cotta pots since the porosity of the clay keeps the soil well aerated. This is an important prerequisite for herb growing because it keeps the soil sweet. She adds, "Mail-order and store-bought herb plants almost always need to be repotted into larger pots. Most herbs, especially mint, develop strong roots and need space."

As I wandered around the De Gelabert kitchen, I noticed handcrafted clay pots and many potted plants nestled into colorful woven baskets. They were held aloft with fishing line, which is virtually invisible and totally dependable. Other possibilities for hanging a basket: linked chains, leather cord in a variety of colors, or macramé plant holders. White plastic hanging baskets are not ruled out either. Lola noted that some people prefer their stark whiteness in a modern kitchen.

Form does follow function in the De Gelabert's indoor kitchen garden. There are some large pots of *Aloe vera*, the much-praised succulent that is practically an instant remedy for all burns, bites, and rashes. The plant is sculpturesque with its long, smooth, finger-like projections dotted with white and a serrated edge. "It's the most useful plant in the house," says Lola. "I just snip a leaf, peel it open, and rub the juice directly onto the affected area. Besides, it's one of the most dramatic looking plants in my collection."

Aloe vera relieves pain, heals

Herb plants and seeds can be purchased at nurseries, garden centers, and specialized food markets. In November, mail-ordering herb plants may be the best route to take. The following is a list of herb specialists:

Merry Gardens, Camden ME 04843. Pot-grown herbs, culinary, decorative, medicinal.
Mellinger's, 2310 West South Range Road, North Lima OH 44452. Free catalog, tremendous stock, herbs, and all related supplies.
Sunnypoint Gardens, R #1, Box Q, Egg Harbor WI 54209. Catalog 50¢, herb plants, scented geraniums, botanical books, herbal gift items.
Dionysos' Barn, Box 31, Bodines PA 17722. Brochure 25¢, retail/wholesale herbs.
Caprilands Herb Farm, Silver Spring Street, Coventry CT 06238.
W. Atlee Burpee Co., Warminster PA 18974; Riverside CA 92502; Clinton IA 52732.
Nichols Garden Nursery, 1190 North Pacific Highway, Albany OR 97321.
Sunnybrook Farms Nursery, 9448 Mayfield Road, Chesterfield OH 44206. Plants only; catalog 50¢, deductible from first order.
Taylor's Herb Garden, Inc., 1535 Lone Oak Road, Vista CA 92083. Catalog 25¢; plants only. Organically grown mints, thymes.
Hilltop Herb Farm, Box 1734, Cleveland TX 77327. ▽

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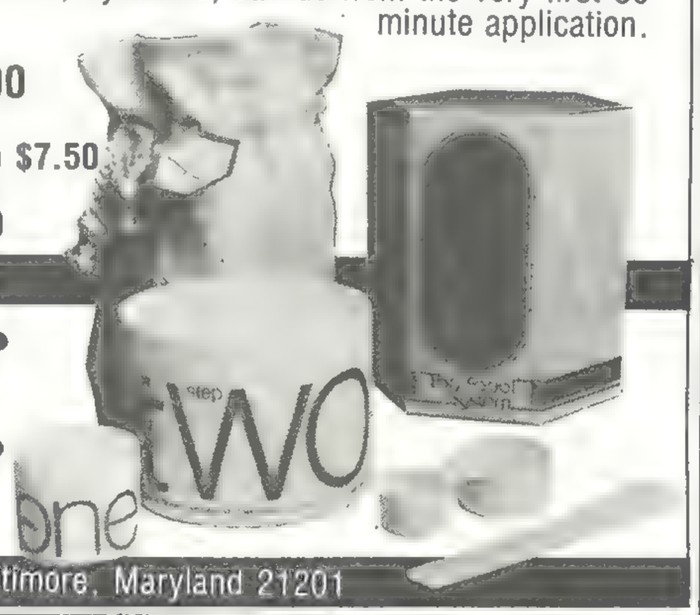
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MONEY

Consider the condominium

Should you start property-shopping?

BY WILLIAM FLANAGAN

For the single woman—or the married woman who wants to make a real-estate investment independent of her husband—buying a condominium can be a practical way to get into the real-estate market.

The condominium is rapidly becoming part of the American way of life. Housing experts quoted by the Department of Housing and Urban Development predict that in twenty years, 50 percent of America's population will live in some form of condominium housing. This is not as startling as it seems when you consider that families are shrinking, numbers of single households are rapidly increasing, and the price of conventional housing is bordering on the absurd.

A woman interested in investing in real estate is a relatively new animal in the field. But she is by no means unwelcomed. "With the emergence of more and more smaller houses, single-bedroom houses, and one-bedroom condominiums, we are seeing single women as never before," notes a New Jersey realtor. "They are now an important part of the market."

Where are all these condominiums coming from? Condominium construction that has insured financing by the HUD-Federal Housing Administration is attractive to investors, in part because the federal government protects both builders and buyers from financial loss. In condominiums financed with HUD-FHA-insured mortgages, the advantage to you, as a buyer, is often a low down payment, because the government insures the mortgage.

The other source of condominiums—and their hybrid cousins, cooperative apartments—is conversion of existing rental units, for which down payments are usually much higher than they are for condominiums. In fact, since cooperative apartment buildings can set their own rules, in some cases you need to put down fully one-half of the cost of a cooperative apartment, and it is not unheard of to be required to pay the full amount—100 percent—up front.

How much do condominiums cost? The range is broad, of course. A Dallas woman recently purchased a one-bedroom unit in North Dallas for $30,000. With an annual income of about $15,000 including overtime, and a down payment of only $2000, she had no trouble making the purchase, and her total monthly charges—largely tax deductible—are about $375. That is only slightly more than what her rent for a one-bedroom apartment was, including the tax deduction. A condominium can cost less than you think.

On the other hand, a New York businesswoman found a "bargain" two-bedroom co-op on Manhattan's East Side for $200,000. She had to put down $80,000 in cash.

Rental income can offset your costs; but, if you plan to buy a condominium mainly for investment—not to live in yourself—proceed very carefully. A lot of investors have been stung in recent years because they could not rent out their units as often as they had intended to cover carrying costs.

With the "recession" in our midst, and mortgage rates high, even if you can afford the investment and anticipate no trouble getting a mortgage, is this a good time to buy?

Taking a look at the numbers, I think there's no time to buy like the present. Suppose you want to buy a $60,000 condominium, and you have $20,000 to put down. (In most cases, it is best to put down as little cash as you can get away with, and opt for the longest mortgage you can get. But for many women—the recent divorcee with money from a divorce settlement, for example—it might be more sensible to make a large down payment in order to keep the monthly charges more manageable.)

Let's make a conservative assumption that condominiums are appreciating in value at 8 percent a year. And let us also assume that by waiting one year, you will be able to get a lower mortgage. This year, let's say, your mortgage will be at 10 percent, but next year it would drop to 9 percent. Let's also assume that you would put the $20,000 you have in Treasury bills for one year, at an average of 9 percent interest, while waiting.

Even assuming those conditions—and mortgage interest rates may not drop an entire percentage point, if they drop at all—you will be only slightly ahead by having waited one year. In all, assuming a twenty-five-year mortgage, you will be ahead of the game a roaring $2.40 *per month.* But you have to live somewhere else during that year. If you are now renting, you must add in that cost.

There is another argument for buying now, if you can. You may have more condominiums to choose from, and find better prices, because of the softening of the economy. And you might be able to negotiate better terms because of the "recession."

Is a condominium forever? According to one astute realtor, one of the biggest reasons woman hesitate to buy their own apartments or houses has to do with what he calls the "fear of permanency." A lot of women apparently feel that owning a dwelling somehow mortgages their futures, limits their options.

"But the average amount of time people stay in a home is only seven years. And lots of people buy and sell houses in a year or so, and still make nice profits. It is really no more of a commitment—and a much better investment—than a lease," he says.

To find out what your rights are as a borrower making a real-estate investment, write to the Commercial Credit Company, 300 Saint Paul Place, Baltimore MD 21202, for their free booklet, "Women: To Your Credit." ▽

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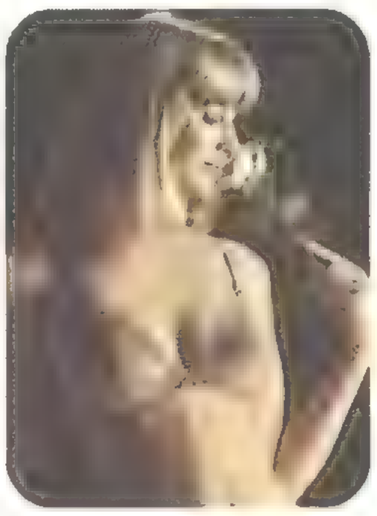
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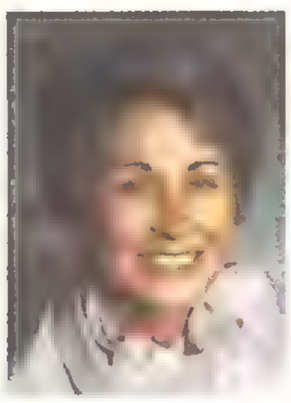
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When a woman takes over her life

Growing bolder, getting stronger

BY JUDITH GARDNER RAPPOLD

When spring showed up last year, I found myself spending the longer twilight hours in my backyard garden plucking lettuce worms from the pale tender leaves of the newly emerging plants. My thirteen-year marriage suffered from pests and neglect, but I felt helpless, almost paralyzed. If I couldn't control my life, I could at least keep ahead of those fat green eating machines on the lettuce. The worms seemed purposefully malevolent as they waited for the cool evenings to come and then humped around the slightly ruffled edges of the delicate green leaves. I couldn't get my husband and I couldn't get me or the rest of the world, but I could spot and mash those *saboteurs* with the skill of a Marine Corps sharpshooter. The lettuce survived and so did I, but the marriage succumbed to worms of distrust and fear—they'd be green if you could see them. Now all the worms are gone. The lettuce is eaten. It's fall of another year.

I'm thirty-six now. Somehow the numbers on a page are mute. When a woman approaches the middle of her life, she has had ample opportunity to learn the lesson that Henry James labored to portray—that life, like any other work of art, may be infinitely interesting, but it certainly isn't perfect. This past year has been the hardest one for me; the growing pains of middle age seem to hurt worse than those of a five-year-old. But because the rewards of endurance and growth are great, I'd like to tell you about mine.

First of all, my experience has taught me how to nurture myself. That represents a genuine turnaround for a woman who has spent thirteen years nurturing a husband, six years coddling children, and ten years guiding college freshmen. I began to practice by filling up my cup in some very superficial ways.

At first, it meant turning in a vinyl raincoat for a finely tailored wool coat during a winter when I was short of money. Later, it meant responding to rudeness with an honest description of how it made me feel delivered to the person being rude, whether the person was my child, my lover, or my supervisor. I began to learn that women possess a combination of strength, sensitivity, and warmth that lets us be honest and direct about our feelings—to drop the veneer of femininity and passiveness that we have glued on.

With the support of a good therapist, I learned that I can be loved for myself, not for the services I render or the wounds I can heal. Of course, I love my children and I love the man in my life, but I know that the children will grow up and assume responsibility for themselves before my life is half over; and the man, well, I want to be free to leave him someday if I choose to and to know that when I walk away I'll still be a whole person, not an amputee. I have learned to understand and accept one of the paradoxes of life: the better you love yourself, the more love you can give the important people in your life.

There were other painful but rewarding lessons. Child support came for a while; but a realistic friend, thrice-divorced and working for a group of lawyers, warned me to be prepared for it to end quickly, and it did. I found myself with a part-time job that paid less than half the living expenses of a family of three when I began to learn the second hard lesson of the divorced—to shoulder complete financial responsibility for myself and my children.

Of course, this step is important, but how it is done matters just as much as doing it. I needed to learn to carry this sack of snakes that was finances lightly, with grace, without fear. Making it financially became a family project. Children, even at four and six, can cooperate and be a source of support to a single parent if they view themselves as contributing to the solution rather than as compounding the problem. Without reacting unrealistically to our fear of the unknown, we gradually began to change our living and spending habits. We ate less expensive meals and traded our station wagon for a second-hand Volkswagen with a roof that lets the sunshine in.

This much we accomplished fairly gracefully. I needed a diet, and men make more passes at women in Volkswagen sedans than in station wagons. Bigger problems began to squeeze us—insurance, taxes, hospitalization, dentist bills. Two things helped: another part-time job and a cheap trick: Whenever my shoulders started to droop, I'd ask a simple question suggested by my therapist, "What is the worst possible thing that could happen?" Usually I'd be calmed by the recognition that even if the worst happened, we could live with it. After all, the problem facing us was not one of survival, but rather one of how well we'd survive. Reminded of this, I'd pat myself on the back and think, "You can handle it."

As the months passed other changes began to occur; teaching and writing and the self-esteem and independence they began to afford me became one of the primary joys of my life. The great circle of need and accomplishment began to close; but, unlike many individuals who feel trapped by it, I felt the power of its design. It's that power that makes me want to tell you about the dust in the corners of my house, the weeds in my iris beds, the tweeds in my closet—pardon the rhyme, but power goes to my head. Last summer, we ate a lot of beans, tomatoes, and eggplant. If we're lucky, next spring we'll have some asparagus and I'll have a better job. I need to remember to buy some Sevin dust at the Safeway; there is no time to pick lettuce worms this year. ▽

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Health

Arthritis drug used to stop cramps, other pains...running declared dangerous to your health...smoke-quitters have their day

By Melva Weber

SHUNNING RUNNING?

Knowingly risking the wrath of confirmed women joggers, Allan G. Charles, M.D., says, "Women are not built for jogging."

The impact of heels striking ground can weaken the muscle and connective tissue supports of the uterus, he explained. This can lead to stress incontinence (involuntary dribbling of urine), or to prolapsed uterus (organ sags, may even protrude through the vagina). Prolapsed uterus can result from childbirth, but Dr. Charles finds this disorder increasing in jogging women who have not borne children. "If you feel pressure on the vagina or experience urine leakage during jogging," he said, "stop jogging." Instead, Dr. Charles, a gynecologist at Michael Reese Hospital and Medical Center in Chicago, favors sprinting, swimming, bicycling.

ACCIDENT REDUCER

When you start having a series of minor mishaps, it's time to take stock. That's advice from William P. Simons, safety supervisor at Pennsylvania State University. It's well known that buildup of stress can set off illnesses; now there's evidence of an increase in accidents for people who are trying to cope with too many stress-causing life events. Events can be happy as well as troubling: marriage or divorce, getting a promotion or being fired, celebrating Christmas or getting a traffic fine. Expert Simons suggests using the "Life Change Scale" developed by Thomas H. Holmes, M.D., and Richard H. Rahe, M.D., which scores life events on a scale of one to 100, to evaluate stress in your life. A total of 150 or higher means you should find ways to take pressures off. Life Change Scale is available from Vogue Reader Services, 350 Madison Avenue, New York NY 10017; please include a stamped, self-addressed envelope.

LONG-WEAR LENSES

For people who have had cataract surgery, extended-wear contact lenses that can stay in place as long as thirty days have been approved by the Government's Food and Drug Administration. The contacts are similar to those that must be removed and reinserted every day, except that the material has a higher water content.

The special lenses are not for people wearing contacts for ordinary vision correction—at least not yet. Cataract patients who get the extended-wear contacts will receive a booklet spelling out possible side effects and, should such symptoms occur, recommending seeing a doctor immediately.

Two present manufacturers are Hydrocurve Soft Lenses, Inc., and Cooper Laboratories, Inc. Cataract patients should consult an eye specialist for information.

FAMILY ALCOHOL RISK

Close relatives of alcoholics may also be hurt by drink. Researchers tested men with small doses of alcohol, found the blood of those who were sons or brothers of alcoholics had higher levels of acetaldehyde, a toxic chemical that can heighten intoxication, damage organs, produce dangerous reactions. Results were reported by Marc A. Schuckit, M.D., and Vidamantas Raises, M.D., University Hospital at University of Washington, Seattle.

DAY TO KISS A (SMOKE) QUITTER

If you smoke, surely you can give it up for one day—November 15, the American Cancer Society's Great American Smokeout. That's the day millions will swear off puffing just for twenty-four hours, some of them never to start again. Celebrities, public figures, and students will join the hoopla; smoke stoppers will give each other their encouragement and support. It's a day for you to kiss a quitter, wear a button, fly a kite, go a-discoing, all as part of the Great Smokeout celebration.

PAIN RELIEF: CRAMPS, TOOTHACHES, MORE

Ibuprofen (Motrin), a drug prescribed for arthritis, has now been approved by the Food and Drug Administration for wider uses, including menstrual cramps, dental pain following tooth extraction, stitch pain after childbirth, and some athletic injuries. The drug, according to its manufacturers, gave better relief from cramps than did either aspirin or Darvon in a 250-woman clinical trial and also tended to relieve the nausea that sometimes accompanies cramps. Other research gave Motrin higher scores than the pain relievers most commonly used for oral surgery, episiotomy, and soft-tissue injuries. It works (as reported in September's "Vogue Health") by blocking the body's production of prostaglandins, powerful natural chemicals that can cause pain when produced in excessive amounts.

HABITS AND YOUR HEALTH

Urinating habits can affect your susceptibility to the painful urinary tract infections known as cystitis. The bladder-emptying practices of 168 women students, half of whom were subject to recurrent urinary infections, were measured in a study at the State University of New York at Stony Brook. Among the women who had repeated infections, 61 percent had the habit of putting off bladder emptying for one to six hours after the body's "time to go" signal. Only 11 percent of the infection-free women said they sometimes put off bladder emptying. Among the cystitis-free women, almost seven out of ten said that they regularly emptied their bladders within ten minutes after sexual intercourse. Very few—only 8 percent—of the infection-prone women had this protective habit.

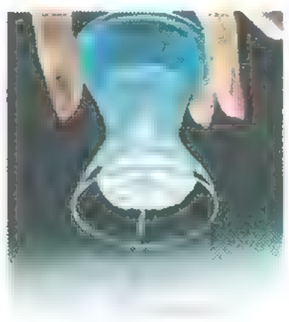
In a follow-up study, the urinary infection patients were put on a regimen for regular and frequent urination. Of those who followed the recommendations, 65 percent had no infection recurrences during the follow-up period, and 19 percent had reduced infection frequency. Those who did not follow the regimen continued getting urinary infections at their previous rate, the Stony Brook team reported in *The Journal of the American Medical Association.*

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BY LILLIAN BORGESON

What do women find most irritating about buying and owning a car? When a California market-research firm put that question to a group of women, the answer came through loud and clear. What bothers them most, they said, is that car manufacturers and dealers talk down to them, condescend to them, and generally treat them like children.

If you've ever tried to get warranty service on your new car, you probably know what these women are talking about. The fact is that most dealers would much rather sell cars than service them free, as most warranties state, for twelve months or ten thousand miles. In fact, some dealers seem to regard warranty work as a dastardly attack on the whole free-enterprise profit system, and they work very hard to avoid doing it. And when the warranty-holder is a woman, their avoidance techniques lean heavily on the theory that since most females lack confidence in their automotive knowledge, they're especially easy to evade.

Here's an everyday example. A couple of weeks after buying your new car, you notice an occasional but definite odor of exhaust fumes when you're driving. The cause could be a defective trunk seal, a loose muffler or tail pipe, or maybe a poorly fitted exhaust manifold; each is a not-uncommon assembly defect, relatively easy to fix. And of course it's covered under your new-car warranty.

So you take the car back to the dealer's service department. And, unless you're lucky, you find yourself faced with any or all of these common anti-warranty work ploys:

1. The "it's all in your head" gambit

"A smell like exhaust fumes? You sure, ma'am?" The service man crinkles his forehead in puzzlement. He's never heard of such a thing. But to humor you, he takes a quick tour around the rear end of the car.

"Gosh, little lady," he says kindly, "I sure don't see anything wrong. Probably when you get some more miles on the car, the—uh—problem will go away."

Just as you will go away. Right now, he hopes.

But you *do* smell the fumes, so you don't go away. Instead, you demand to see the service manager. Such persistence is so unexpected that it may produce immediate and positive results.

On the other hand, the service manager himself may segue right into:

2. The "it can't be fixed" gambit
"Well, you're right," says the service manager, "even if Joe here wouldn't admit it. Fact is, we've had several complaints about the smell. But there's not much we can do about it. Y'see, the factory tried a new type frannistat on this model, and it's a bummer. I mean, if you really *want* to leave the car here for a few days, we'll put on another one. But believe me, it will just go right out again."

Don't believe him. Instead, recognize that the car's manufacturer would be most unhappy to learn that one of his dealers is trying to avoid warranty work by claiming there's some built-in design defect that can't be fixed. In that direction lies the manufacturer's recall. To counter this ploy, ask the service manager—politely but firmly—to give you the phone number of the manufacturer's regional office, so you can call and confirm his diagnosis. And, if necessary, make the call right on the spot.

But that probably won't be necessary. In most cases, just asking for the number is all it takes to get your warranty work done. Or at least it's enough to force the dealership into its last ditch defense:

Today's woman car buyer is as savvy as any man

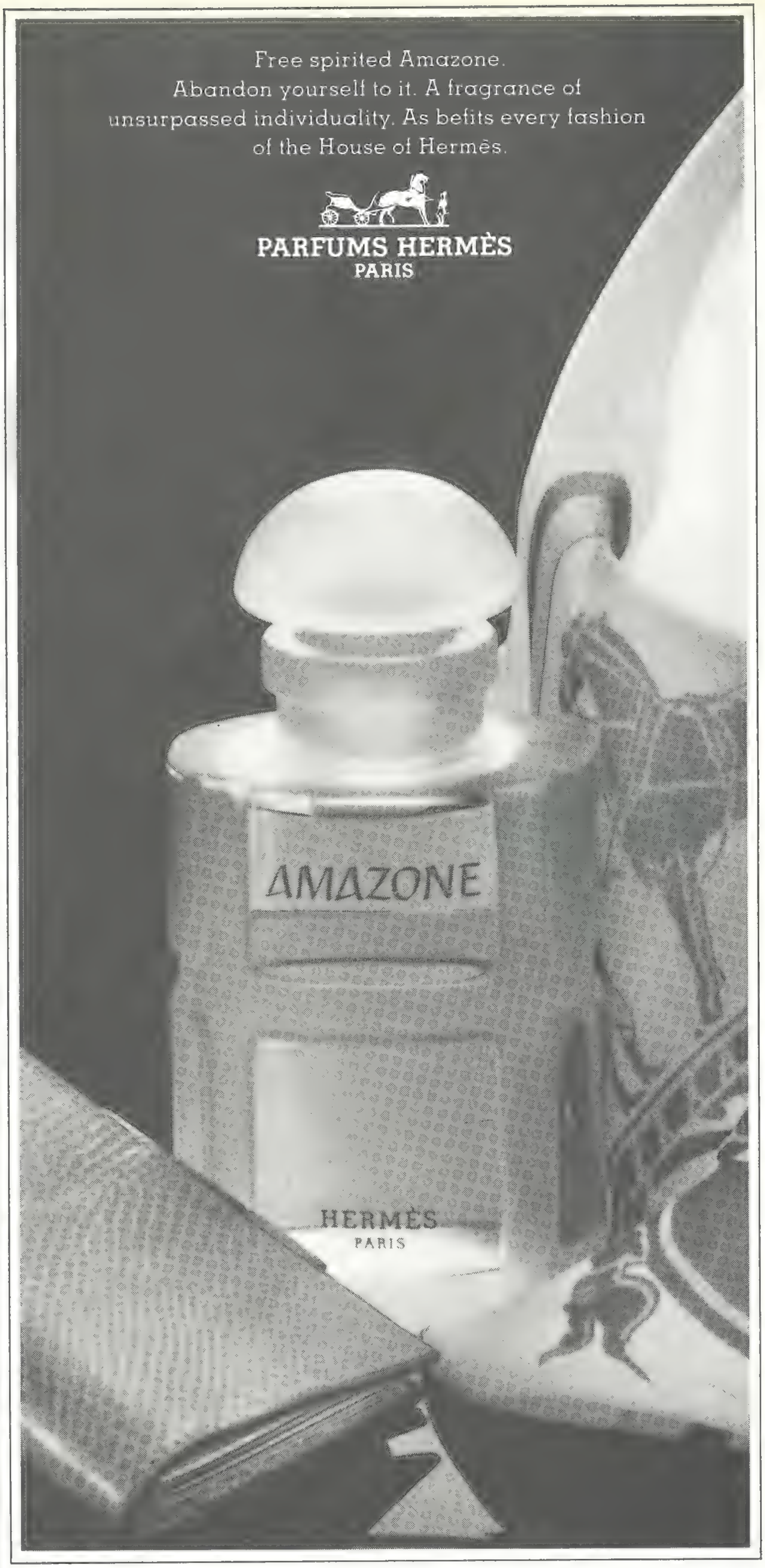
3. The "sunshine treatment"
The phrase is car-dealer patois for what most of us would call the runaround. The service man listens to your complaint, nods earnestly, and says the boys will get on it right away. And sure enough, when you come back for the car, everything looks fine. You get an official-looking receipt for the job, and the column headed "Service Charges" is marked with a reassuring "No Charge/Warranty."

And off you go, feeling like the queen of the road, until you notice that those familiar old exhaust fumes are riding right along with you. So you take the car back to the dealer, and back, and each time you get nothing but promises.

Now, any dealer deserves a second chance. But if the job isn't done properly after two tries, you're probably getting the sunshine treatment. It's intended to drive you up the wall; instead it should drive you to your typewriter.

Write to the manufacturer's regional or main office describing the problem and the dealer's response. Be sure to include the identification number on your car, the date you bought it, and the dealer's name and address. And demand immediate action. Make copies of the letter for every appropriate agency you can think of—the Better Business Bureau, state or local consumer protection groups, etc.—and list those agencies at the bottom of the letter. Send a copy to the dealer, too. In practically all cases, you'll get results. Quickly.

You'll also be performing a small but significant public service. By insisting that your warranty be honored, you'll help to demonstrate something the car industry really ought to know by now. That today's "little lady" car buyer is becoming as savvy as any man. ▽

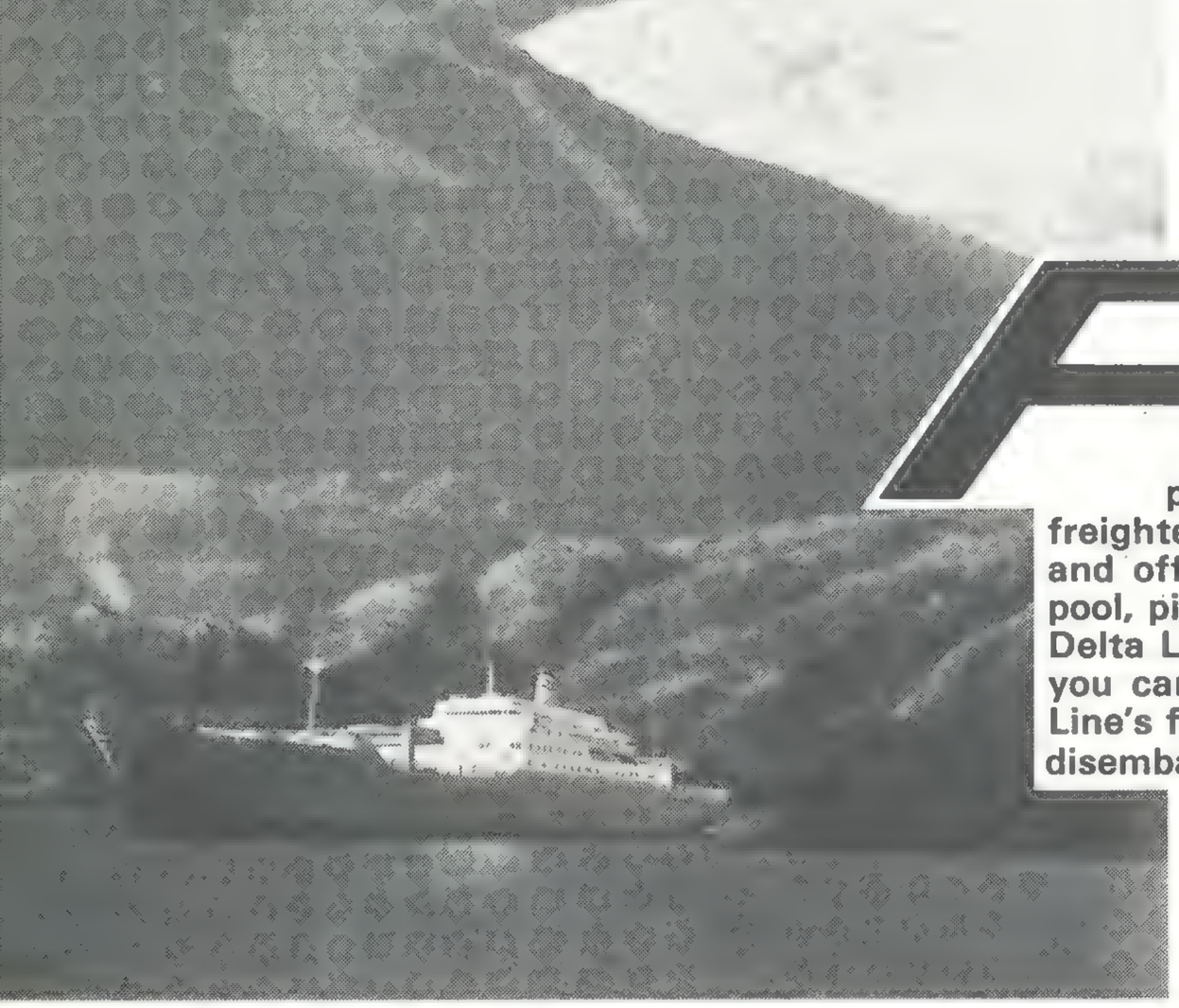


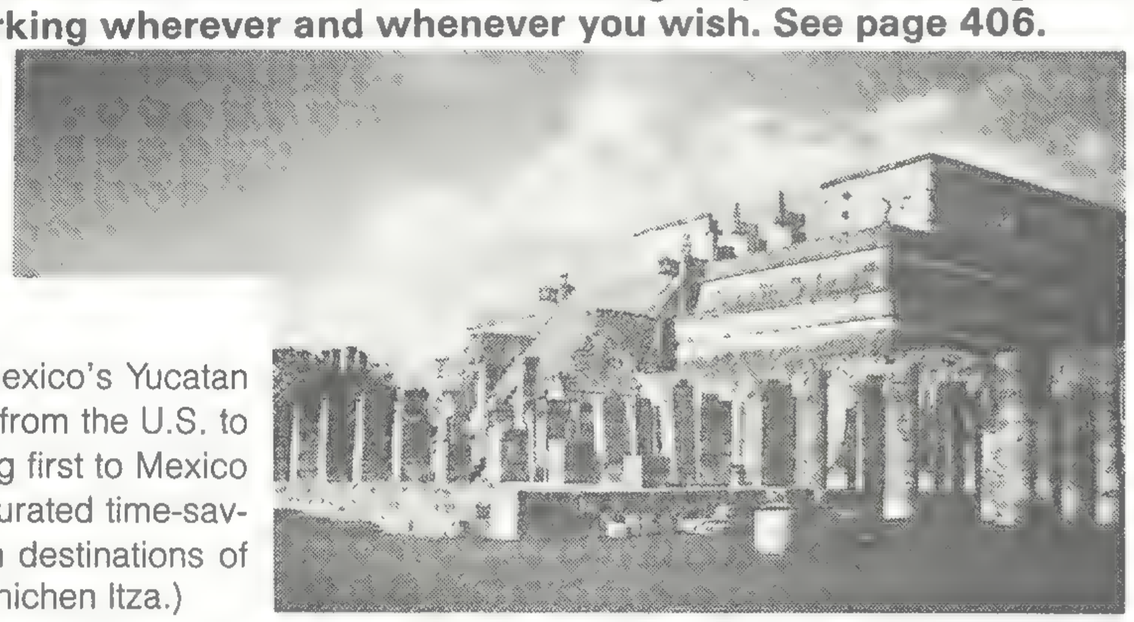
I. Magnin

Travel Now

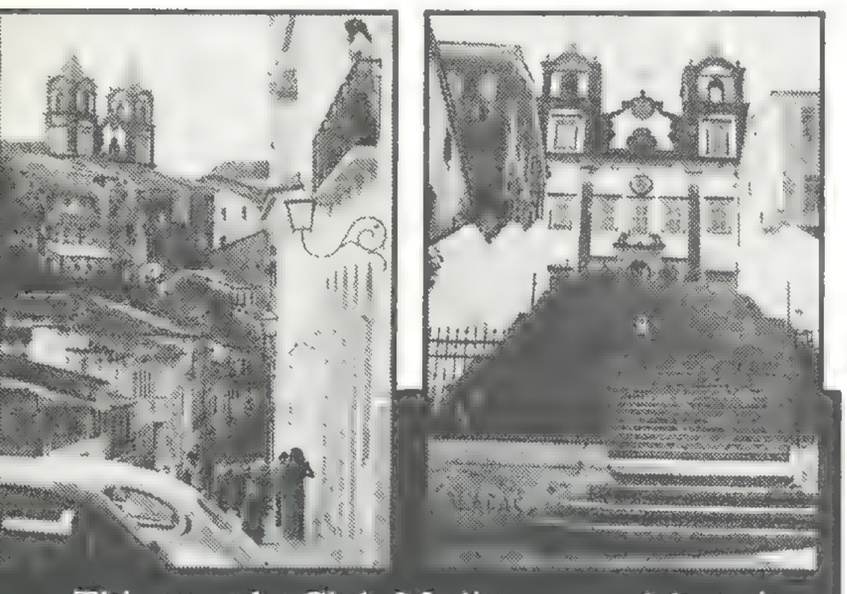
The Yucatan made easy... create your own cruise... St. Bart's find

Freighter travel is alive and well in South America—aboard Delta Line's luxurious passenger/cargo fleet. Super ports and sights on the itineraries of these one-hundred-passenger U.S.A.-registered beauties include Rio, Buenos Aires, Manzanillo, The Panama Canal, The Strait of Magellan (its snow/mountain splendor back-dropping Delta's SS *Santa Magdalena, left*). Among the lures of freighter travel: long port stopovers, close contact with ship's crew and officers ... plus the traditional comforts of luxury cruising: pool, picture-window staterooms, lounges, movies, excellent food. Delta Line offers year-round pre-plotted fly/cruise programs ... or you can design your own cruise around the itineraries of Delta Line's four identical South America-circling ships—embarking and disembarking wherever and whenever you wish. See page 406.





THE ANCIENT MAYAN WONDERS and white Caribbean beaches of Mexico's Yucatan Peninsula are an easy shot for Americans this year ... since air service from the U.S. to this archaeologically vital area has been expanded. Now, instead of flying first to Mexico City and then backtracking up to the Yucatan, Eastern Airlines has inaugurated time-saving direct hops from New York (via New Orleans) to the star Yucatecan destinations of Mérida, Cancún, island of Cozumel. (Pictured *right:* Warriors Temple at Chichen Itza.)



This month, Club Mediterranee debuts its first vacation village in South America. Site: the tiny Brazilian island of Itaparica—just off the coast of the colonially splendid city of Salvador-Bahia. In Bahia: magnificent restored pastel houses and churches (two city-views, *above*), year-round Afro/Catholic festivals, Brazil's best native cuisine, a Carnival that surpasses Rio's in its authenticity. At the new Club Med: fine white beach, pool, tennis, riding, sailing, windsurfing, soccer, French and Brazilian food. Information: page 406.

Skiing's newest "lift"

Seven miles west of Vail, Colorado, the recently opened STOLPORT (airport for short-take-off planes) · makes this top ski spot super-accessible. Servicing the new airport: Rocky Mountain Airways' fifty-passenger de Havilland Dash 7s—with eight Denver-Vail roundtrips daily, starting on December 15. Flying time: thirty minutes.

Caribbean bareboaters are all raving about the new **Yacht Club Restaurant** on the French West Indian island that everybody wants to dock at: **St. Barthélemy.** At the Yacht Club: fresh Caribbean fish served with "perfect" French sauces; a chef formerly with the three-star Pyramide restaurant in Vienne, France; a huge front porch with superb view of the harbor. Called the "best dining in the Caribbean" by one enthusiastic sailor/diner, The Yacht Club is still informal, friendly. Reserve early afternoon for evening meal.

EUROPE . . . FAST!

Newest way to take advantage of low overseas airfares—and to cope with high on-the-ground European prices: the short-stay packaged tour. Examples: two new mini-trips from Finnair—one to Amsterdam, the other to Helsinki. Finnair's four-day Amsterdam jaunt leaves New York Wednesdays (through May 14), arrives Amsterdam Thursday morning, returns to the U.S. the following Monday afternoon. The price: $340 for the airfare ... plus from as low as $74 for each of two persons sharing a double room—with big Dutch breakfast—for four days in an Amsterdam hotel. The Helsinki version of this short-stay holiday costs $338 for the airfare, $97 for a room with breakfast in the first-class Helsinki Inter-Continental Hotel. *Note:* The Amsterdam package can be booked up to twenty-four hours ahead of departure; the Helsinki trip must be booked two weeks in advance. For further information, see page 406. —RICHARD ALLEMAN

ISNT IT TIME YOU KNEW AN EXCITING DRINK TO ORDER?

—INSTEAD OF TAKING A MAN'S SUGGESTION



I USED TO SKIRT THE ISSUE OF WHAT COCKTAIL TO ORDER—DEFERRING TO MY MALE COMPANION.
IMAGINE HOW HAPPY I WAS TO DISCOVER DRAMBUIE OVER ICE FOR MYSELF—
AND BREAK WITH TRADITION. COOL AND UNRUFFLED, IT SEEMS LIGHTER AND SUBTLER
THAN THE DRINKS A MAN MIGHT SUGGEST. NEXT TIME YOU'RE ASKED,
WHY NOT ORDER DRAMBUIE OVER ICE. NOT JUST BECAUSE IT'S AN
EXCITING DRINK. BECAUSE IT'S ALSO A SLIGHTLY COURAGEOUS MOVE.

DRAMBUIE OVER ICE

Letter from Aspen, Colorado—"a perfect day in heaven"

In the Rockies' star ski center, the good life is better than ever

BY DARLENE DE SEDLE VARE

I came to Aspen in 1966 to make this my new home with the man of my dreams. It was quite a contrast to my hometown, New York City. I felt like one of those tiny figures in a huge Chinese wall painting crossing a bridge surrounded by twelve-thousand-foot mountains. Diminished in size and humbled by space, I skied, made love, and learned how to cook (there were only a few restaurants in town then). There were three Jews in Aspen, one idiot, one butcher, one baker, one candlestick maker, one grocer, one bookstore, one movie theater, and two or three Black people. There were no beggars or cripples, no thieves, no weirdos roaming around talking to themselves. There was nobody I had ever seen before and nowhere to go. Feedback came from the roaring rivers, the moon, from spotting a hawk or eagle or huge white owl, from skiing in sunshine on endless white mountain tops under the Persian-blue sky. Intellectual stimulation had to come from within: I read everything I could get my hands on; my collection of art books provided visual input. I imagined burying my velvets and silks in a trunk in the ground. Cowboys were a whole 'nother story.

In Aspen, I got to know carpenters, plumbers, builders. I found I liked the men out West: they would saddle up a horse for me, fix a light fixture, build a couple of shelves, tear down a wall, cook dynamite chili, play guitar; they didn't philosophize much, but that never got me anywhere anyway.

Back in those days, Aspen was heaven. Today, it's still heaven. Actors have hideaways here, as do filmmakers, directors, and successful musicians. People with millions—from twenty-three years old to eighty—retire here. It is a complex society—but not without its heroes. And I've learned something important here: it's just as heroic to build a beautiful house or to raise beautiful horses or to drain the septic tank as it is to be a famous movie star.



"Fast Eddie" Golub, above, designs, sells cowboy hats in his Aspen shop

Let me describe a perfect day in "heaven" during ski season: I wake up at seven in the morning and can tell by the clear pinks and purples of the winter sunrise that it's going to be a bright sunny day. I feed the children breakfast, drive them to school at eight, and by eight-thirty I'm lying in my bathtub with a book, thinking about the person I want to ski with. The phone rings at nine and it's Leonard asking me if I want to ski with him. He tells me that he's hired Piercy for the day. This means we won't have to wait in lift lines—very classy! Also, Piercy is a great instructor because he never instructs and *never* stops skiing.

We all meet at the bottom of Aspen Mountain at ten and then we are up, up, and away. We have lunch on top of the mountain at Gretel's—great German pastries!—or the Sundeck. After lunch and "hellos" to the locals who appear here and there among masses of city faces, we're off again, up and down the mountain.

We start for the bottom around three for an after-ski "Coffee Jerome" (hot coffee and Amaretto topped with a huge mound of whipped cream) at the Jerome Bar. Smiles, satisfaction, shining eyes. Then, to the Aspen Club International for a steam bath, swim, and a Jacuzzi.

Hedonists, we plan dinner at the Golden Horn which has the best abalone, venison steaks, and calf's liver in the West. Anthony slips us in at nine-thirty because he is a friend, but reservations are required. After dinner, we move between the Mother Lode and the Pub for nightcaps until closing time.

Nightlife in Aspen ends at two in the morning. There are a lot of bars and restaurants in town—but I will speak only of those I love. The Golden Horn (the "21" of Aspen) is a fitting place—*(Continued on page 276)*

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ASPEN

(Continued from page 272)

Anthony presiding, wine, candlelight—to end a day with a rich gentleman. I also like to dine at Shannon's Galley for the beef Wellington . . . or the "gourmet" section at the rear of The Red Onion for scampi and beef Stroganoff that's cooked at the table.



Say Fromage Charcuterie & Cafe: Aspen's dine-in/take-out spot with everything from caviar to chestnut preserves

The Parlour Car is most romantic: it is an actual 1887 private railroad car that was used by Teddy Roosevelt for his hunting trips to Colorado—excellent French cuisine cooked for two in the porter's room or dinner for six in the bedroom!

The Mother Lode has a fair Italian kitchen; I cook better Italian food at home—but the Mother Lode smells good and it's a familiar hangout, so it doesn't matter if the spaghetti is sometimes a little overcooked. La Cocina is a good "family" Mexican restaurant. The place to find most of Aspen's locals is Galena St. East; it has the best prime rib, tempura shrimp, and zucchini . . . and lots of sex appeal. Arthur's Chinese Restaurant is excellent—but get there at 10:00 P.M. after the tourists have gone to bed.

Dancing is wonderful in three places: The Paragon Parlour, Ballroom & Oyster Bar—because it's like a Chicago disco with only tourists and an occasional local husband on the loose thinking he's in Bangkok; The Rock'n Horse—because there are about twenty *very* young men to one woman; and Andre's Club—because it's cushy and beautiful.

I go to only three bars: The Jerome Bar has the atmosphere of shabby elegance left over from the Old West and it's the only hotel lobby in town where you can drift around between drinks. The Pub is in the cellar of the Wheeler Opera House and the smell of years of Scotch and beer oozes out of the walls; the Pub also has a great jukebox and lots of after-a-hard-day's-work cowboys and carpenters. The Mother Lode's bar is a must on Friday nights between 11:00 P.M. and 2:00 A.M.—small, cozy, red-carpeted, and locals lining the walls.

A shopping day in Aspen starts out with lunch at the Ute City Banque where you will see a mix of Aspen successfuls, famous tourists, and the usual Aspen beautiful guys and dolls. If you feel like having caviar, however—or spinach/mushroom quiche, superb Greek salad, and white chocolate mousse with fresh raspberries, Say Fromage Charcuterie & Cafe is *the* place. While you are there, take home some chestnut preserves, Westphalian ham, plum sauce, any kind of cheese. My mouth waters when I even think of Say Fromage!

Both the Ute City Banque and Say Fromage are on Hyman Avenue—as are some other Aspen musts: Silverman Museum with its exquisite collection of eighteenth- and nineteenth-century Navaho and Pueblo Indian serapes. The Museum also sells framed silk-screens that magically reproduce the Indian weavings using eighteen layers of inks and paint. The weavings are priceless; the silk-screens cost five hundred dollars.

A few doors down Hyman Avenue, stop in at the Leon Beloian Oriental Rug Company to see the carpets. If you're lucky, Stephan will play the oud for you. Then, go on to Patricia Moore's; she has a great supply of copper pots, French soaps, Cantagalli's faience.

Fast Eddie's has the best-looking designer cowboy hats in town. Wear your new hat to go browsing at Antiques and Uniques I. My favorite shop—Uriah Heeps—is only two blocks away in the Jerome Hotel and has Chinese hangings and textiles, jewelry, satin petit point boxes, *schmatas* from all over the world.

For elegant and expensive women's clothes, two boutiques—Smiths and Therapy—should not be missed. For men's clothes, Pitkin County Dry Goods. If you are out of Kiehl's face and body creams and essences, Eve Dove's carries all. And, for ski clothes, go to Stefan Kaelin's or Sabbatini Sports.

If you need a place to stay in Aspen, I would suggest that you rent a house of your own . . . and the *only* person to call is Kay Reid at Roy Reid Real Estate and Rentals—the earlier the better! (Phone: 303/925-7641.) Other than that, reserve an apartment (they're condominiums—but I've always disliked that word) at: The Aspen Alps, The Gant, or The Pomegranate Inn; all three places have excellent accommodations.

For deep-powder skiing, phone Pomeroy Sports and make a reservation for Little Annie Powder Tours, guided by the handsome Steve Crockett in his new Snow Cat. For cross-country skiing in the moonlight and a hearty dinner in an old log cabin in the woods, call The Pine Creek Cookhouse and they will arrange all.

If you prefer a sleigh ride led by a cowboy, followed by a pick-your-own-steak dinner and Country Western dancing to a great band, contact the T Lazy 7 Ranch. Or maybe you would like a sleigh ride driven by a team of huskies? Telephone Krabloonik.

Last, but not least, Aspen's Princess Leah will belly dance at your private party for one hundred dollars . . . in a costume made of chiffon and coins. She's beautiful, she uses flames, and her telephone number is (303) 925-4952. Be sure to ask her if Conan the Barbarian is available to accompany her with his sword dance. ▽

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A defroster on the outside rearview mirror.

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But be sure that what you are drinking is the original — Amaretto di Saronno. For if it comes from Saronno, it is the real thing. If it doesn't come from Saronno, who knows what it is?





For free food and drink recipe books, write: Dept. 09, Foreign Vintages, Inc., 333 Jericho Turnpike, Jericho, New York 11753.

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Amaretto di Saronno® The Original.
From the Village of Love.

The five-thousand-year wonder—Egypt!

From Nile to Red Sea: nonstop enchantment

BY PATRICIA BROOKS



Hewn from a rock cliff in Upper Egypt: thirteenth-century B.C. temple of Pharaoh Ramses II at Abu Simbel

You may think that nothing about Egypt—over-photographed, overexposed, overwritten about for decades—could surprise you. On my recent first visit, the surprises began to appear even before I landed.

Suddenly, after eons of swirling, mounding golden desert, I saw them—the Pyramids of Giza—the same tawny color, like a child's sand sculptures in the distance below. Then, just as dramatically, the desert ends, boom, like a stage curtain dropped, and Cairo begins. No transition, just sand and solitude, then instant city, all cars and buses, minarets and skyscrapers, palm-tree boulevards and hibiscus gardens—and, of course, the Nile, serpentining through the city.

Cairo itself surprises. Egypt says "antiquities," but Cairo says "now." The patina is Arabic—in language, music, and mosque-rich culture—but scratch the surface and you'll find fourth-century Coptic frescoes, icons, and stone reliefs (don't miss the candle-smoke-darkened Hanging Church or gem of a Coptic Museum) along with discos (Egyptians call them stereos), cabarets and casinos, boutiques and chic tuck-away restaurants. *Galabiahs* (the Egyptian man's long loose garment) and Yves Saint Laurent are worn side-by-side in modern, uninhibited, less traditionally Moslem Cairo.

Sailing around Roda Island, which is part of the city, while evening Nile breezes flapped the *felucca*'s sails, I let Cairo's magic wrap around me—the heavy scents of orange and mango, cumin and coriander, the whispers of undulating Arabic music and shoreline laughter, the firefly glow of lights from passing boats and amber twinkle of the nighttime city turning on.

Egypt on one's own can be difficult—but a package tour lets you see and absorb through every pore, while others hassle in the heat, arrange the *baksheesh* (tips), and get you to the planes on time. Aside from the obvious cost advantage of an all-in-one package, a guided tour makes sense for other reasons: Hotel rooms are scarce, both in Cairo and along the antiquities trail. Seeing Egypt requires a lot of movement: from plane to bus to boat and back. Letting someone else do the organizing frees you to savor every moment.

Most Egypt packages include time for Cairo, then a trip to Abu Simbel, and the various sites along the Nile. One of the new Off The Beaten Track tours offered by Abercrombie & Kent International has all this: The "Pharaohs and Pyramids" fifteen-day tour provides four days to explore Cairo and nearby sites, a day's stop at Abu Simbel, a five-day Nile cruise from Aswan to Luxor aboard one of Sheraton's luxurious new boats, then two gloriously lazy days, much needed after intensive sightseeing among the ruins, sand, and 110° sun of the Valley of the Kings, at the spanking new Hurghada Sheraton resort on the Red Sea.

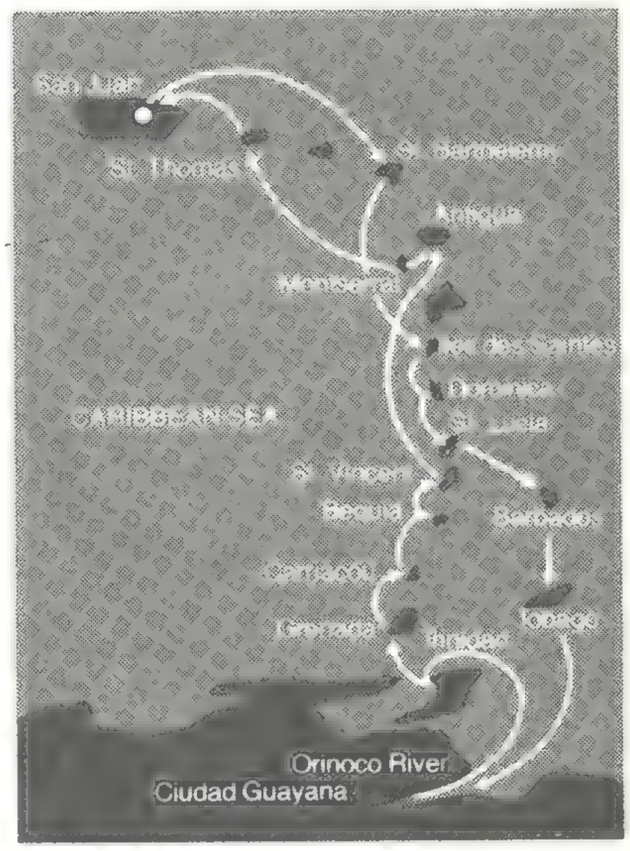
The beauty of such a tour is there's always some time allowed for your own random wandering. "Pharaohs and Pyramids" puts you up at either the Cairo Sheraton Hotel & Casino, located right on the Nile in the city center, or at the just-opened (October '79) Sheraton Heliopolis, handily located between the city and the Pyramids at Giza and just a mile from the airport—a decided advantage with flights to Upper Egypt leaving at painfully early hours. Heliopolis in ancient times was On, an early capital; now it is the site of Cairo's fashionable suburb, profuse with palms and oleander.

Stylish Egyptians and the foreign-embassy crowd like to dine along a branch of the Nile near the Pyramids. You might tuck in time of your own for a candlelit dinner in the garden at The Farm on Marioutieh Street (just off Pyramid Road), where you can watch your lamb roasting on a spit, before it is enriched with raisins and nuts and served piled on a mound of fluffy Egyptian rice. (Be sure to carry mosquito repellent; they're notoriously ferocious near the Pyramids.) Dinner, with an eminently drinkable local red wine, will be less than $5 here and elsewhere in this area. If you aren't an oenophile, stick with bottled water, everywhere, *(Continued on page 280)*

STELLA MARIS BOUND FOR BEQUIA.

This winter from San Juan, the yachtlike Stella Maris will sail through all of the lovely Grenadines (stopping at Carriacou and St. Vincent, too) as we explore the best (but least known) Caribbean. And then we'll highlight each 14-day cruise with a 180-mile journey up the Orinoco to the heart of Venezuela

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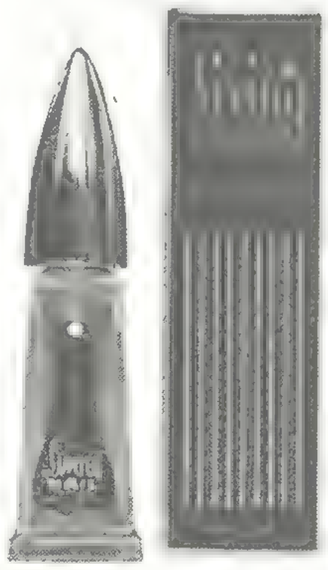
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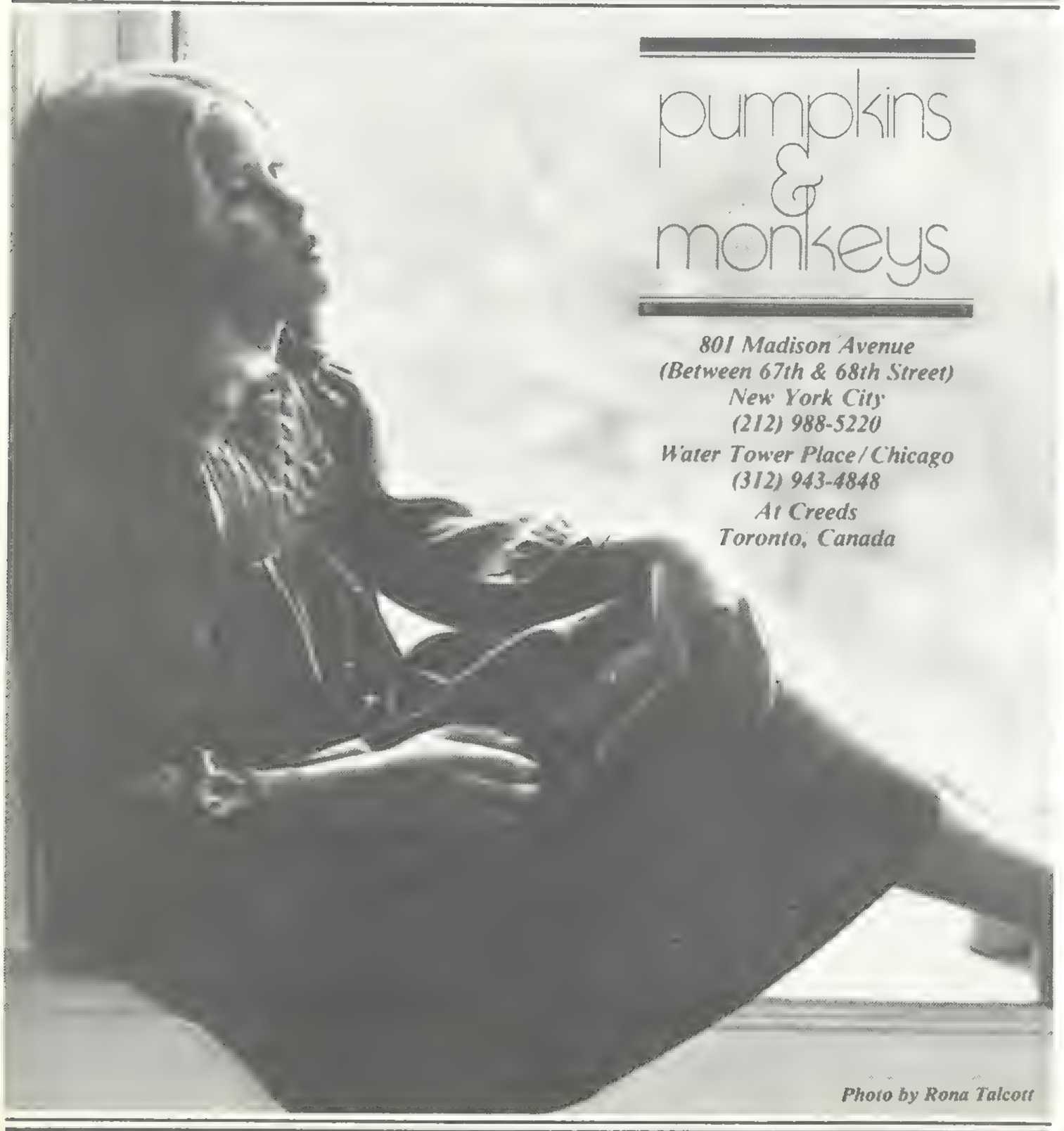
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Photo by Rona Talcott

EGYPT

(Continued from page 279)

sans ice. Later, taxi over to see the Pyramids and Sphinx by moonlight (taxis cost mere pennies, but always negotiate the fee before you ride) — one of those eerily beautiful sights that will haunt you always.

Pyramids are a modern obsession in Egypt, too —notice how the boxwood in handsome blue and white tile planters lining the road all the way into Cairo are precisely clipped into pyramid shapes; and even local vendors pile their oranges, peaches, apples, and pomegranates into tidy pyramids.

Before boarding the plane for your short hop south to Abu Simbel, check out all the essentials for your Nile cruise: binoculars (for close-ups of shore life and details on monuments too high for the naked eye), camera of course, sun lotion, skin moisturizer, sun hat, fan, bathing suit, comfortable shoes.

After an early morning flight, most of a day of ogling, exploring, and photographing the spectacular temples of Abu Simbel, Ramses II's monumental testament to himself, and the short thirty-five-minute flight back to Aswan, you'll be more than ready for the air-conditioned comfort of your cabin aboard the Sheraton's floating hotel, the new Norwegian-built H.S. *Anton* or H.S. *Tut*. (By next spring, two additional Sheraton boats will join the Aswan-Luxor shuttle.) Time for a short siesta, a refreshing swim in the pool on the top deck, and tea or a pick-me-up in the spacious lounge before dinner. Dinner aboard is usually a balance between Continental dishes, fresh local fruits (juicy mangoes) and vegetables (the ubiquitous eggplant—Egyptian chefs must know one hundred ways to fix this versatile veggie), and a peppering of gently spiced local delicacies, such as *kebab halla* (lamb stew with herbs).

Best possible evening entertainment (aside from the ship's gala Egyptian Party—with drums and flutes, folk and belly dancers, and improvisationally costumed guests) is a walk ashore on Aswan's main market thoroughfare—just a block from your mooring. Long a health resort, Aswan has *always* been a market juncture where deep Africa meets with Arabic Middle East. Lighted with strings of gaudy bulbs, the market stays open until 10:00 or 11:00 P.M.—and is as lively (and safe) by night as by day. Merchants in lavender or lime or powder-blue cotton *galabiahs*, itinerant black Sudanese vendors in brilliant striped robes, smiling kids wearing brightly printed shirts and red kerchiefs tied around their heads—all this color is punctuated by farm women shrouded in black, only their kohl-edged eyes visible. The stalls explode with color, too—pink and purple striped straw baskets; peaks of saffron, cumin, and other spices; trays heaped with dried purply hibiscus leaves from the Sudan (used to make a syrupy sweet red drink—which you can try aboard ship); caftans embroidered in gold-colored threads. Aswan is the place for your handcraft shopping; prices are low, friendly bargaining is expected. (Look for the rug shop across from the El Hag Hassan mosque—where subtle colors and interestingly textured cotton and fiber rugs from Kenya, Somali, and Sudan sell for $2 to $15.)

You'll be amazed how much can be packed into your day and a half in Aswan with the help of your ship-provided guide (another surprise—the *(Continued on page 282)*

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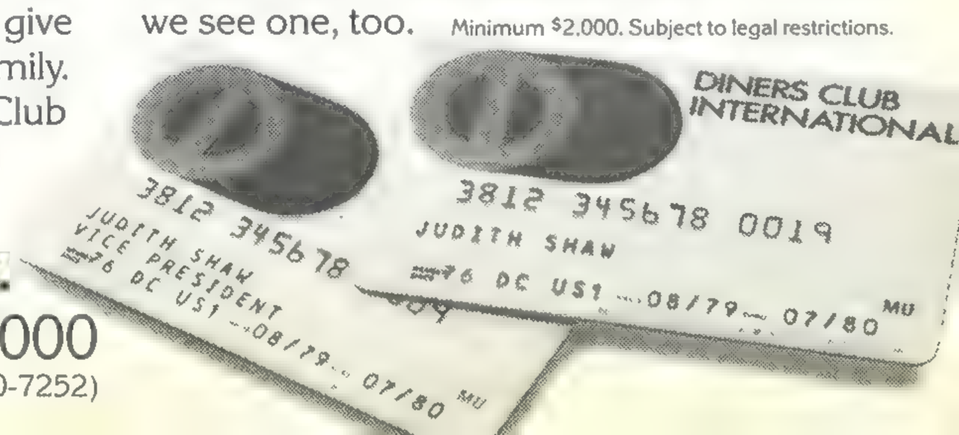
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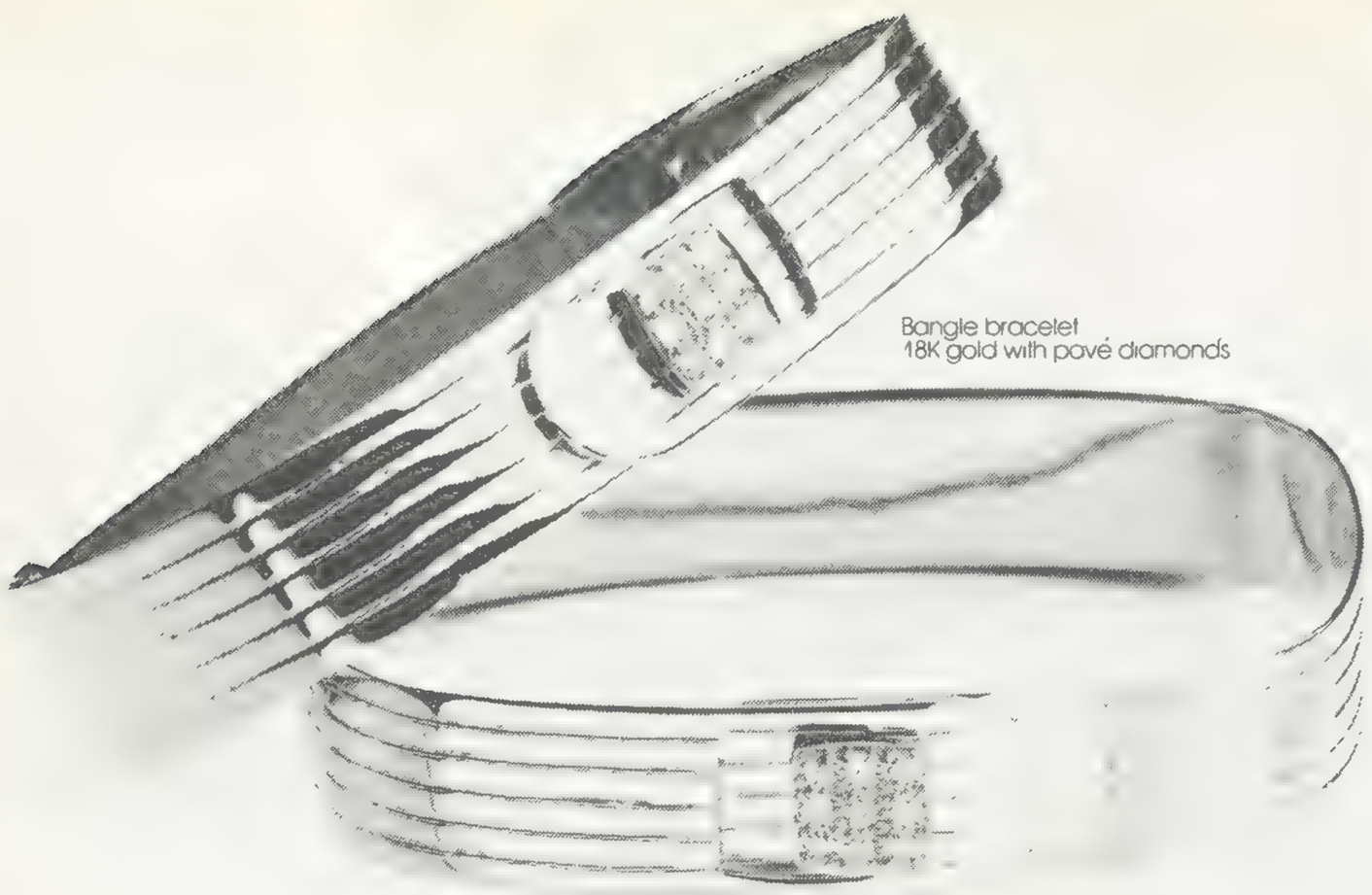
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EGYPT

(Continued from page 281)

elegance of so many of the super-erudite Egyptian women guides). Aswan's oasis configuration of palm-shaded islands is most apparent on a *felucca* ride that floats you past Kitchener Island's luscious Botanical Gardens, blazing with poinsettias, marigolds, lantanas, and bougainvillaeas. You'll pass the rosy-pink Hotel Cataract, edged in white, a sprawling Victorian delight, where the movie *Death on the Nile* was filmed: it's scheduled to reopen, smartly refurbished, next year. Impressions move as swiftly as the Nile . . . huge rock formations that look like a herd of elephants wedged together—hence the name Elephantine Island . . . the late Aga Khan's creamy mausoleum poised on a hilltop, which you can visit by donkey or camelback (he loved Aswan's sand baths for his rheumatism) to view his Carrara marble sarcophogus.

There's time, too, for a bus ride past fields of sunflowers to see Aswan's High Dam, a 11,500-foot-long modern engineering feat, which flooded the Nile Valley, submerging many ancient monuments (part of the wonder of Abu Simbel is how those enormous stone statues were saved and elevated two hundred feet above the water line).

Lifting anchor aboard the *Tut* or *Aton* is so effortless, you'll hardly know it's happened unless you're watching on deck as Aswan recedes and the river panorama begins. Now you'll use your binoculars—zeroing in on peasants cultivating their little patches of green field with mud-encrusted water buffalo, camels moving in sedentary lock-step around an old water wheel, turbaned boatmen with lined, weather-weary faces steering their billowy-sailed *feluccas* near the shore.

Images fuse along the river: Bedouin women shyly veiling their faces when the boat passes, scrawny brown youngsters waving, running along the red-clay river banks shouting "welcome," sheaves of corn (green banners swaying) along the riverside . . . big tricolored *felucca* sails puffed with gentle river breezes . . . and always the Nile itself, changing colors to match the scene ashore: surging brown and muddy where industrial smoke stacks puff their poison into the air, then shimmering green and deepening shades of blue past fertile emerald fields with flashes of white as herons fly overhead. Finally, at dusk, when the sun flecks amber, the river and its banks are enveloped in shadow.

As we come upon Luxor, the river widens and darkens, then suddenly the columns of Luxor Temple form a triumphal avenue. Luxor's history dates back to the twenty-seventh century B.C. when it was known as Thebes and seemingly ruled the world. This past splendor still electrifies the Luxor air—why else does the sky seem bluer here, the Nile more serene and tamed?

Horse carriages clip-clop their way two miles outside town to the enormous Temple of Karnak, largest in Egypt, where you can watch the unusual moving *son et lumière* after dinner, following the bath of light as it moves from chamber to chamber. By day, Karnak is less mysterious, the clusters of pink and white oleander by the Sacred Pond prettily bucolic. But in a dark inner chamber, a black granite, almost perfectly preserved, statue of Sekhmet, the cat-like goddess, is faintly menacing, elusive. "When she smiled," the guide *(Continued on page 284)*

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EGYPT

(Continued from page 282)

explains, "there was peace. If she frowned, there was war."

Your boat is docked near Luxor Temple; it's an easy walk to the handsome new Luxor Museum, where sculpture from various temples is dramatically lighted and displayed. An extraordinary pink granite head of Amenhotep III wearing the double crown of Upper Egypt is triple life-size—and a stunner.

Temperatures at the Valley of the Kings and Queens escalate rapidly (though Egyptian heat is dry, less debilitating than humidity). Therefore excursions—by ferry, then bus—begin early—5:00 A.M. early—and end by noon. It's a morning crammed with more surprises, beginning with suddenly coming upon the sixty-three-foot-high Colossi of Memnon, awesome stone monoliths alone by the roadside. The temple they were guarding is long gone, only flat-roofed mud huts and wispy fields nearby. Black birds now perch forlornly on the heads of these giant statues.

There's impact, too, in the multi-colonnaded funeral temple of Queen Hatshepsut, a remarkable 1500 B.C. example of Women's Lib. The bas-relief interior depictions of real events—in rich greens, cobalt blue,



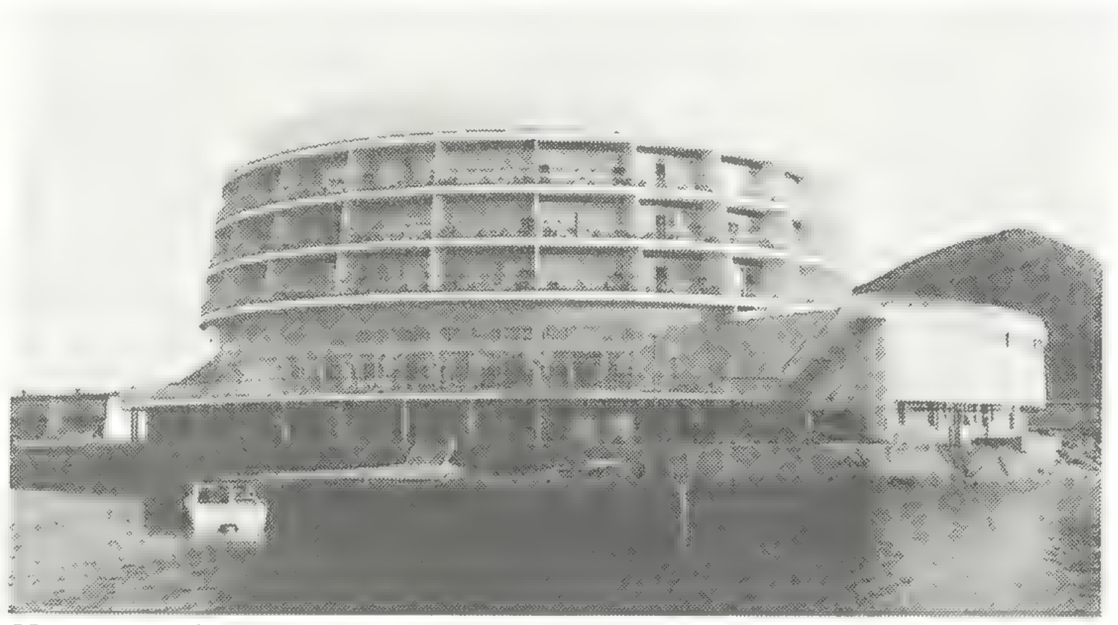
Minaret-view of Cairo's tenth-century Al Azhar ("the splendid") mosque/university

saffron, and terra-cotta—take your breath away. In the hidden Valley of the Kings, you'll walk deep down into the tombs of Ramses VI (called the "golden tomb" and lined with vivid pictorial renderings of his life) and, of course, Tutankhamun (whose tomb is unexpectedly tiny, especially when you recall the thousands of treasures removed from it, now in Cairo's Egyptian Museum).

Ample free time in Luxor lets you wander the shopping arcades (good values in rough-hewn leather and amber jewelry) and pulsating market streets. Lunch quietly on the breezy balcony of the Marhaba restaurant midst the potted hibiscus and roses— on *shish kebob*, *kofta*, or buttery smooth *salad de Tahina*—and watch the postcard-placid harbor, with brass-trimmed horse carriages clopping over the cobbled seaside promenade.

At Luxor, you "jump ship" for a four-hour bus ride over the desert to Hurghada. Miles from nowhere, a billboard appears—"Welcome to the Red Sea." Some miles later, the sea does appear, like a stage set of electric blue stretching for miles. And there, suddenly, is the Hurghada Sheraton, a big cylindrical building right smack at the edge of the sea, seemingly a mirage. But settled in your big, airy room, with wide-angle balcony overlooking the tranquil water, it begins to be believable after all.

Formerly a military bastion, the Red Sea area is now wide open for resort development. Sheraton is first in line; down the road is a new Club Mediterranee. The sea is mirror-clear, idyllic for snorkeling, scuba diving, fishing (all kinds, including shrimp and lobster), swimming, sailing, and boating.



Newest Red Sea sight: cylindrical Hurghada Sheraton Hotel—seapoised for scuba diving, snorkeling, fishing, sailing

One day, you may take the hotel's new cabin cruiser on a day-long fishing foray— or hop over to a nearby private island (available to Sheraton guests) for swimming, shelling, or *au naturel* sunning. Another time, you can ride the hotel bus into the sleepy little fishing village of Hurghada to buy postcards or a loose-fitting *galabiah* to wear as a beach cover-up; to visit the tiny Hurghada Aquarium; or just to photograph market day (country women don't like their pictures taken—best to ask permission before you snap).

Cocktails in the plant-filled atrium—open to the predictable clear night sky—are a prelude to the high point of every Hurghada Sheraton day: the evening buffet. A gargantuan spread—prepared by Belgian and Egyptian chefs—consists of dozens of dishes, many fresh from the sea, including the very best Egyptian specialties I encountered in Egypt (try the *tahina* with eggplant, called *babaganoug*; oven-roasted green wheat; and *shawerma*—marinated, skewered lamb, veal, and beef with lots of onion and black pepper; and for dessert, *mohallabia*—an ambrosial rice pudding made with rose water, raisins, and coconut). By day, there's the festive beach barbecue, when turbaned waiters in spotless white *galabiahs* broil and serve freshly caught lobsters right on the shore.

From Hurghada, it's ten minutes to the airport, then a forty-five-minute flight via Egypt Air back to Cairo. By now, the city's mosques and minarets (there are some five hundred scattered throughout the city) are old familiars, and the lobby of the Sheraton Heliopolis begins to look like home.

The final surprise is that fifteen days could pass so fast. ▽

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Manhattan joy-ride: a horseback romp through Central Park

BY ELSA DITMARS





"Charmed Lives" author Michael Korda and wife, Margaret, above, frolic in Central Park; lone horseman, left, braves NYC traffic.

Photo: Patrick Brown

Indian-summer day. Too bright and beautiful to spend in shops or galleries. Saks will wait, and MOMA, too.

In the Yellow Pages, I find, "Claremont Riding Academy, Inc.—Central Park Bridle Paths. New York City's largest and oldest riding academy."

"Yes, madam, open to the public. Yes, we'll have a horse for you, no need to make a reservation—except on weekends."

Jeans and sweater will do. I hop on a Sixth Avenue bus in front of my hotel and ride up to Eighty-ninth Street.

A riding academy in *this* block? And where is the park? I see only a row of run-down three-story brownstone houses, papers blowing around an abandoned parking lot, and a schoolyard of squealing kids in red plaid jumpers.

But there, at what must be 173-175, is a battered red garage door. And, inside, a single rider is trotting around the cramped circle of a ninety-year-old tanbark ring.

Prominent New Yorkers and countless visitors put up with this dilapidated building because of the quality of the teaching. Horsemanship is taught to clerks, dentists, UN delegates, housewives, lawyers, Broadway stars. Diana Ross brings her two children for lessons by Claremont instructors, some of the same instructors who have taught Caroline Kennedy; her cousins, the Lawfords; and the children of Yul Brynner, José Ferrer, Kirk Douglas. Scenes in the film *Hair* were shot in Central Park on Claremont's horses. "The stars hung around all day. It was a damned nuisance," says the manager.

After I sign the forms relieving the stable of any shred of liability, I ask, as offhandedly as I can, "Will I be going out there alone?" It runs through my mind that even mounted police travel in pairs.

"Would you prefer just riding around inside?"

"Well . . . is the horse apt to be shy in traffic?"

"Lady, we keep ninety-five horses upstairs and in the basement here. If any of 'em were nervous on the streets, you can bet they'd be someplace else."

So I mount a large Appaloosa named Warrior. He carries me out of the door and across the sidewalk. With measured gait he walks west on Eighty-ninth, a one-way street, and, at the corner, waits for the green light. Then up Amsterdam Avenue in heavy traffic.

Waiting to turn right into Ninetieth Street, I feel as conspicuous as if I were astride a water buffalo, wearing a ballerina outfit. But not a head turns nor an eyebrow lifts. What's to startle New Yorkers? Possibly only the tourists, looking down from inside their elevated, sealed coaches, elbow their seatmates and point. I can imagine a blasé guide explaining, "Just one of our many eccentrics."

At Columbus Avenue I fear that my friend's deliberate pace will never get us across this broad thoroughfare before the traffic light turns red. Kicking him with my soft tennis shoes has no effect. But Warrior knows exactly what he's doing. Under my breath I mutter, "Be still my heart, the old boy has been doing this for a long time."

Another block, *(Continued on page 289)*

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NEW YORK CITY

(Continued from page 286)

another crossing, and we are in the park. There, he elects to trot me around the Reservoir. Very jolly. Then, at an appropriate clearing, he breaks into a canter, neatly dodging joggers, dog-walkers, and low branches. I now have the funny feeling that I've put a coin into a slot in his flank and am getting my money's worth.

Central Park has become a safer place in recent years. Underbrush has been cleared, trees and shrubs pruned, leaving almost no cover for muggers. Street gangs, school teams, and Scout groups have been mobilized to clean up and replant. When the park is closed to motorized vehicles on Saturdays, Sundays, holidays, and some weekday evenings, riders must compete with thousands of bicyclists, marathon runners, roller-skaters, and strolling families who jam the miles of roads and paths. Many regulars, like author/editor Michael Korda, Judge Whitman Knapp, and Michael Burke, president of Madison Square Garden Center, prefer early morning rides before going to work.

Like any Big Apple booster, Warrior shows me the three-thousand-year-old Egyptian obelisk behind The Metropolitan Museum of Art. We walk past the zoo, the Delacorte Shakespeare Theater, the carousel,

New York horses are street-smart

and playing fields of every size and shape.

Trotting along under Central Park's wrought-iron foot bridges and through its woods is real enough. But the stage-backdrop skyline of Central Park South with The Plaza hotel's famous profile, the towers of glass and steel to the west, and the great Bethesda Fountain in the foreground—all floodlit in the noonday sun—boggles the senses. Is it a dream? Diamonds sparkle around rowboats on the lake as oars splash in the water. Fashion models pose for photographers. A clutch of musicians is rehearsing. A Tai Chi class exercises in slow motion.

By the time my hour is about to be up, "Warrior the Wise" is already delivering me back to the stable.

On my return trip through the city's traffic, I now relax and enjoy the experience, feeling my horse has been programmed as precisely as a computer.

I look down on the rooftops of taxis and cars. I'm eyeball-to-eyeball with truck drivers. A giddy feeling of power comes over me as I remember that in quelling a riot, one officer on horseback equals fifty on foot.

Thanks, William Cullen Bryant and your colleagues of the 1850s for transforming 840 acres of swamp and squatters' shacks into the most beautiful urban park in the country. I hope Warrior will be wound up and ready to carry me on a spring blossoms tour when I return to New York next April. ▽

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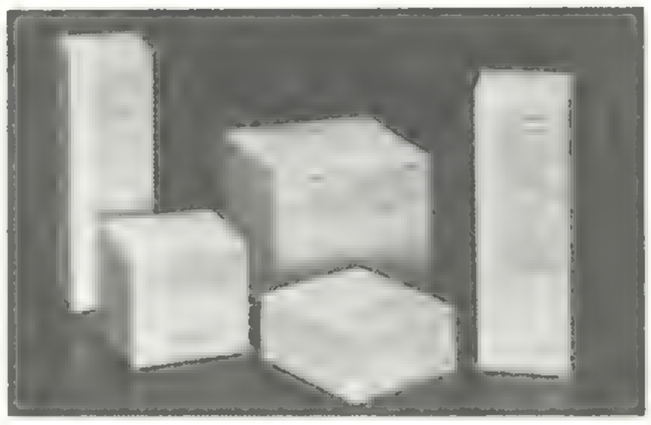
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The beauty secret of Joanne Dru



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VOGUE'S

View

NOVEMBER '79

Edited by June Weir

Stanley Marcus talks about quality... Betty Dorso's personal style... Geoffrey Beene update

Quality: who has it, why buy it



JADE ALBERT

Stanley Marcus, *above*, thinks a woman pays a designer a compliment when she owns a dress for ten years, still wears it, and it continues to look great.

After fifty years of searching for quality in every corner of the world for Neiman-Marcus, Marcus has some very personal and professional observations. He has put them all together in a book on American taste called *Quest for the Best* (The Viking Press). As former chairman of the Dallas-based specialty store, which was founded by his father, uncle, and aunt in 1907, Stanley Marcus talks about today's state of quality.

What are the best investments for a woman today in clothes? "California's Galanos and Italy's Mila Schön are collectors' items, due to their expert workmanship and costly production. I like Bill Blass's look, which is a cross between Southampton and upper Connecticut. Judith Leiber handbags are outstanding examples of what I am talking about when it comes to taste. I'd also advise women today to collect Geoffrey Beene and Missoni. For more reasonably priced investments I'd say Albert Nipon and Kasper."

What women in the public eye personify the quest for the best? "Babe Paley (the late Mrs. William S. Paley) did—but she doesn't have a successor. Gloria Vanderbilt has a mystique about her, but she could injure her image by putting her name on too many items. I do think Geraldine Stutz, president of Henri Bendel, has a standard of quality that is one of the great retail examples.

"However, Rosalynn Carter has a mistaken puritanical idea that questions the value of anything beyond its basic utility. I consider Lady Bird Johnson remarkable in our time. She recognizes herself for what she is and does the best with what she has."

Advice on buying: "If you don't have a lot of money, you can't afford cheap clothes. If they aren't well-made, they won't last. The less you have to spend, the more important buying quality is." *(Continued on page 296)*

"The Gardner Museum in Boston, a great personal collection of a great collector."

ISABELLA STEWART GARDNER MUSEUM, BOSTON

"One of my greatest regrets in retailing: I never had the opportunity to work with Gerry Stutz."

DARLEEN RUBIN

STEVEN MIGLIO

"James Galanos' clothes: the height of perfection."

Copyright The Frick Collection, New York

"The Frick in New York holds a great fascination for me." ***Right:*** **The best: New England fall foliage.**

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Parfums
YVES SAINT LAURENT



Carole Little: Pointing the way for the woman on her way up.





Long, lean and leggy—the corduroy jeans (about $55) and dyed-to-match chenille sweater (about $49).

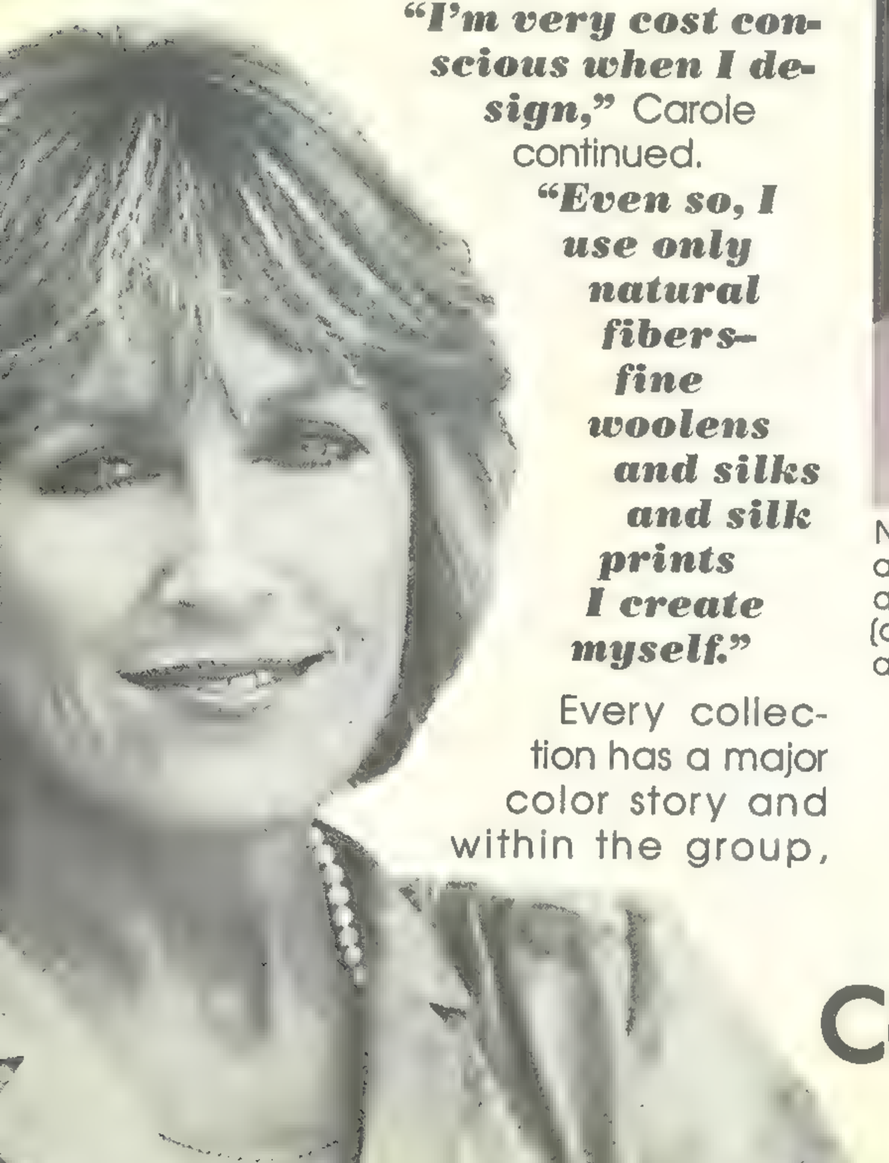
"Not every woman who wants a designer look can afford a designer label," explains Carole Little, the creative dynamo behind Saint-Tropez West.

"And that's the woman I'm interested in dressing. She's on her way up and wants to look it. But she can't–or won't–sink her entire budget into a wardrobe."

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"I'm very cost conscious when I design," Carole continued. ***"Even so, I use only natural fibers–fine woolens and silks and silk prints I create myself."***



Every collection has a major color story and within the group, styles and colors coordinate. So a chenille sweater or fitted bouclé jacket looks as good with her pleated trousers as with her gabardine skirts or silk prints. ***"You get a lot more mileage from your clothing when it all works together,"*** the designer noted.

Nightblooming flowers give this slinky silk sweatershirt and skirt (about $75 and $79, respectively) a fresh look. (above left) The wool bouclé jacket (about $129) and easy pleated skirt (about $59) are fashion right yet affordably priced.

THE ULTIMATE COMPLIMENT.

"I have a very strong point of view that I try to express in my work. I don't design anything I wouldn't wear myself. So, when I see someone wearing my clothes, I really feel good. That woman liked my designs enough to spend her money on them. For a designer, that's the ultimate compliment."

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Saks Fifth Avenue

Continued

Personal style: Betty Dorso



"I'm not a freeway person. But I know all the secret backways. I drive a '74 Volvo. It's a great car for a woman."

Betty Dorso is a modern woman. In the 1940s, she was one of the all-time great fashion models. In the 1950s, she moved to *Glamour,* where she became the fashion editor, followed that with a career as B. Altman's fashion director. Today, Betty and her husband, Dick Dorso, blend their personal points of view as owners of "Dorso," one of Beverly Hills' most important fashion shops for both men and women, on Camden Drive.

Vogue's West Coast editor Eleanore Phillips talked to Betty Dorso about her ideas on fashion, food, and fitness.

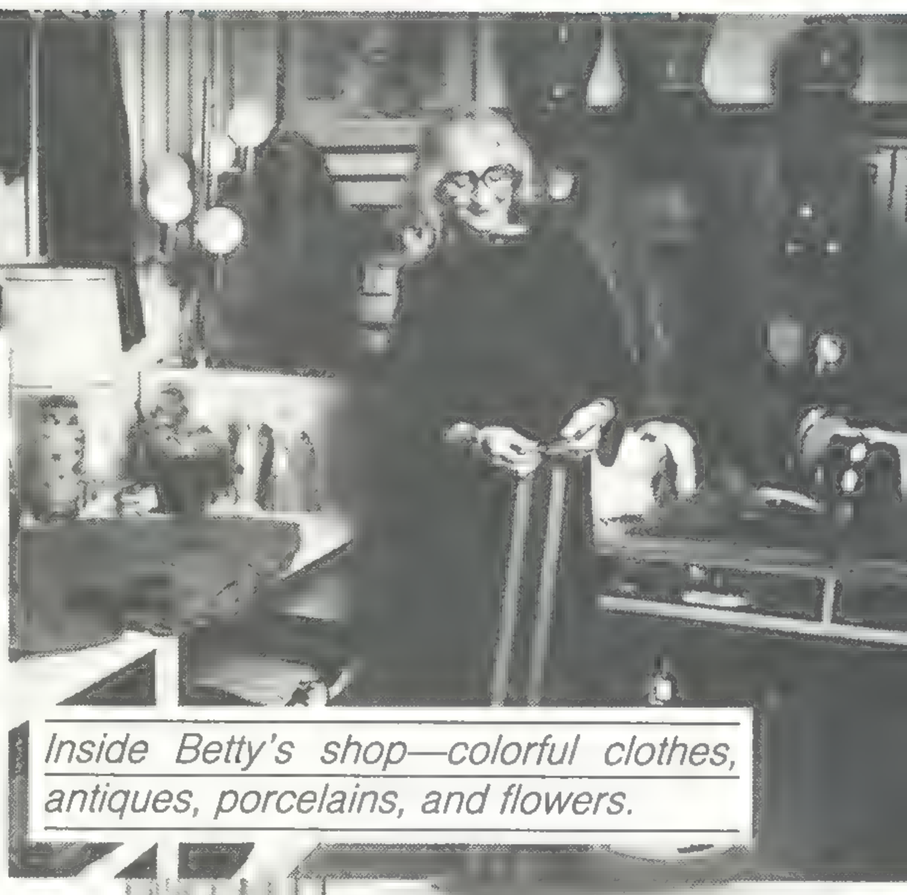
Said Betty, "I don't understand why people are so secretive about their ages. I always tell mine. I will be sixty-eight in October and Dick will be seventy in November."

Yet Betty, in the shop, wearing one of her many black-and-white looks complete with a red flower, looks vibrant and vital—absolutely timeless. It's her attitude, not her age, that is impressive. As she sees fashion today, "It's the way you put things together that makes the difference.

"I don't think you have to spend a lot of money on clothes. My formula is to have plenty of skirts, pants, tops, millions of sweaters, T-shirts, scarves, and junk jewelry. I wear mostly black or white, but I've picked these colors up this year with lots of purple and brights.

"I'm a collector. I have things I love and never throw away. I have a Jacques Fath coat of thirty years, and a Chanel blouse that's twenty years old. I love to mix something old with a new item from the store. Actually, I never look the same way twice."

Betty's advice: Collect accessories if you want to have fun with fashion. "I may wear a plain Joan Vass dress, but with it purple or red stockings." Colored opaque panty stockings, to match or contrast with her outfits, are a Dorso favorite. *(Continued on page 300)*



Inside Betty's shop—colorful clothes, antiques, porcelains, and flowers.



PAMELA BARKENTIN

"I keep a Thermos bottle filled with Arrowhead water on my desk in the store. I drink eight glasses a day."



California movers: Dick and Betty Dorso in front of their Beverly Hills shop.



In the Dorso home—a tabletop photo collection of Betty's modeling days.

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Betty Dorso

Continued



Betty and Dick at home. "We never go out to big parties or charity balls." Betty wears a John Ashpool dress in black.

When it comes to private life, Betty Dorso uses the same theory of dressing for evening as for day. "I have lots of silk pants, silk tops, and a black hand-knit Joan Vass dress that goes any place. I have quilted crêpe evening jackets to throw over everything. I also have a long black sweater jacket that I can wear with pants or a skirt and blouse. It's just a safe staple."

A great believer in keeping something that works successfully, Betty has come up with a definite style of entertaining. "If I'm having company, I stay home all day and do the cooking. I love it. I always select simple recipes. We serve drinks and pâté out on the terrace. I like small meals and go straight into the entrée after the pâté. My favorite sweet, which is very easy to do, is a scoop of vanilla ice cream with powdered coffee (whirled in a blender to make finer). Use a teaspoon of the coffee on top of the ice cream, then a bit of rum all over it. It's not fattening and it's heaven."

Not a jogger, Betty is more inclined to do a half hour of exercise at home every morning. But her real exercise is going up and down the stairs at the store "a thousand times a day."

Off hours, Betty loves to read. "I read five books at a time and loads of magazines and newspapers."

The Dorso apartment is brimming over with books, Chinese porcelain cats on pillows, chairs, tables, paintings by contemporary California artists such as Robert Graham, Chuck Arnoldi, and Mike Kelly.

A note on Betty's bulletin board sums up her personal life style: "Fashion passes, style remains."

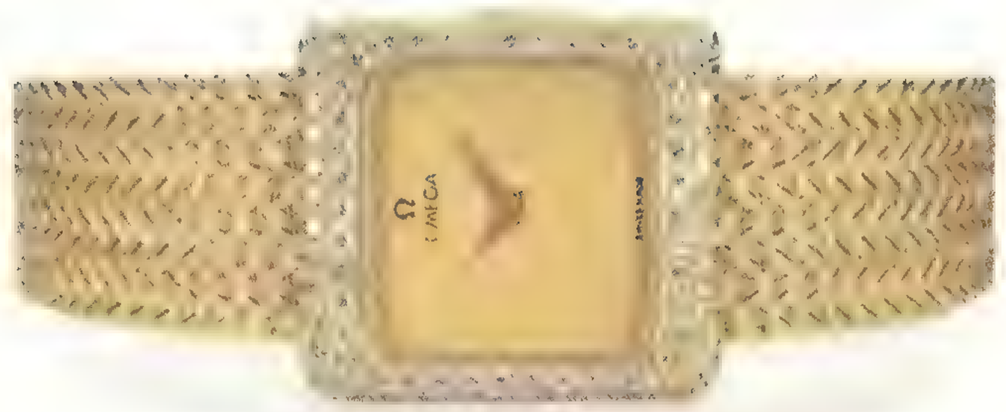
(Continued on page 304)

PAMELA BARKENTIN

Right: Betty wears a purple cotton smock over white T-shirt and pants for cooking. Below: Betty likes to work in her office/kitchen.



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Continued

The versatile white jacket

Mix white with white and the look is impeccable. Calm. Clean. Classic. Like Yves Saint Laurent's timeless couture pants suit ("Vogue's View," June '79), Jean Muir's stunning all-white bedroom ("Vogue's View," August '79). Mix white with other colors and the look is an eye opener. Bright, fresh—alive.

One of the best ways we've seen of using white to energize a wardrobe is in a jacket. Fresh and easy when worn with a printed crêpe de Chine dress, neat and pulled-together when paired with a skirt for a suit look—the white jacket can add punch to clothes you already own. It sets everything off beautifully.

At last summer's couture collections in Paris, white jackets stood out in every crowd. Betty Catroux wore hers casually—with sleeves pushed up slightly, front loosely opened. Nan Kempner teamed her white jacket with a dark skirt and blouse for a separates look. Fernando Sanchez appeared cool and lithe in his white jacket and open-front shirt. And, of course, Yves Saint Laurent faithfuls looked right, as always, in white summer suits.

This season, at the New York resort collections, white jackets have cropped up once again. Two of the best: Anne Klein's collarless version in white linen, Blassport's classically fitted style in imported white wool gabardine. Both make good investments now—and will continue to work with clothes next summer. For sprucing up, pulling together, giving a wardrobe a new lift—few things perform as well as a classic white jacket. It's timeless.

(Continued on page 308)

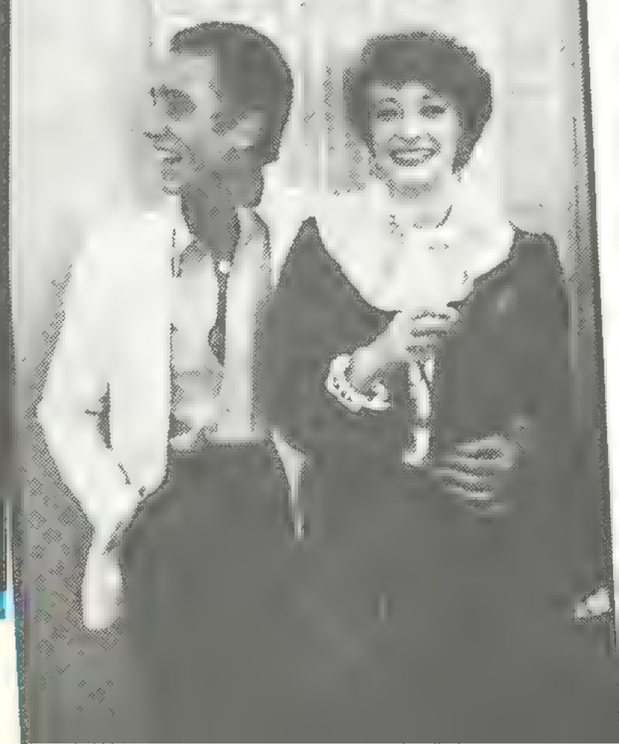


At right: white jackets seen at last summer's couture collections in Paris. Top to bottom: Betty Catroux in her version, with Paloma Picasso; a faithful YSL look; Nan Kempner; a trio of jackets in white; Fernando Sanchez and Lou Lou de la Falaise Klossowski.



Left: Anne Klein's collarless version

Right: Blassport does it in wool gabardine



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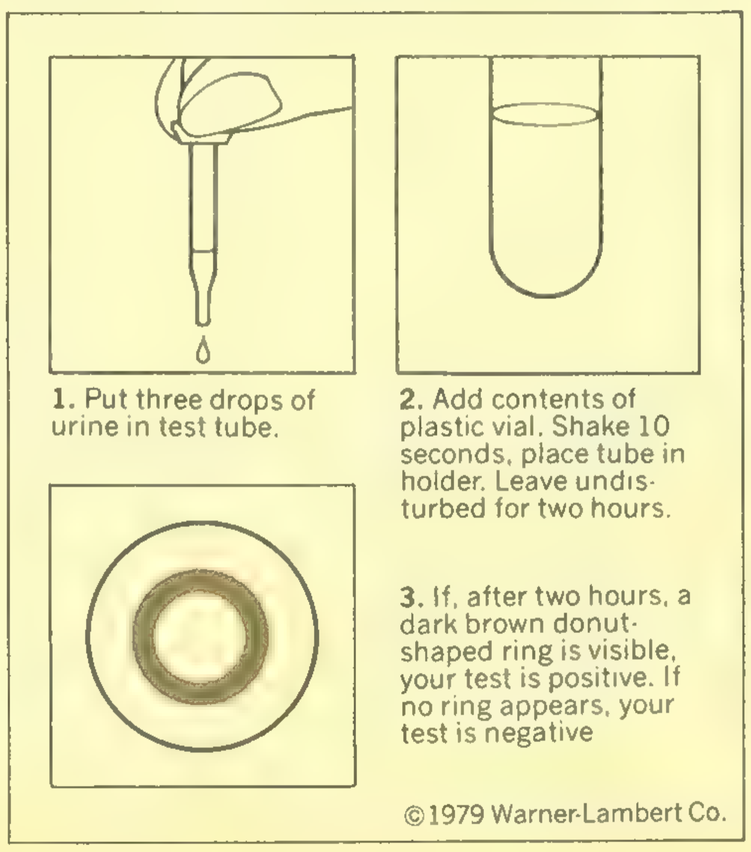
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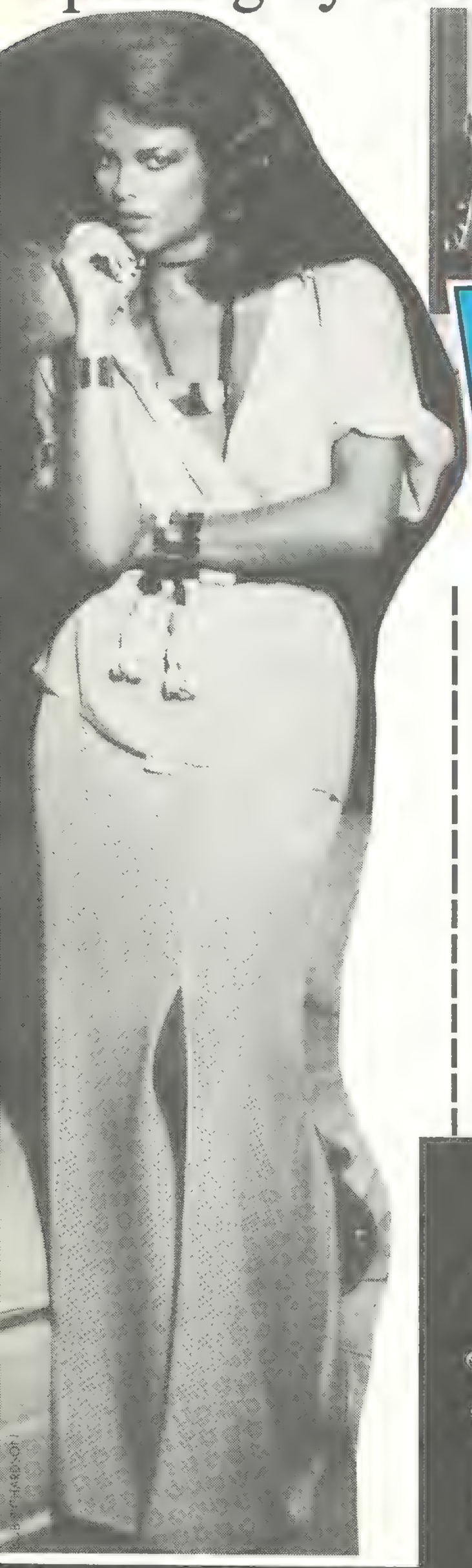
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VOGUE'S

Men

Continued

Updating by Beene





HORST

Women today collect clothes. They simply don't throw them out after a season or two of wearing them.

"It's what expensive clothes are all about," believes Geoffrey Beene. "They're not designed to be disposed."

To prove this point, we selected one of Geoffrey's outfits that appeared in Vogue in November '76: a two-piece écru crêpe de Chine overshirt and long slit skirt that retailed at $800.

We asked Geoffrey to update his evening outfit. Here's how he does it: "Take the long dotted crêpe skirt and mix it with a black cashmere sweater. Wear the colorful belt as a necklace, and add black lizard sandals. I think it's a perfect way to dress at home.

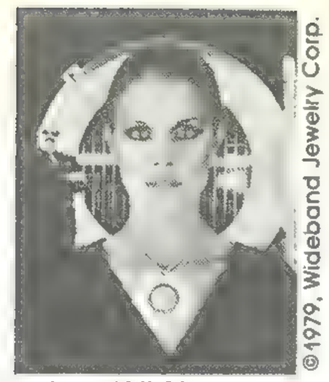
"For day wear, the dotted jacket over an écru and black tank top with a black wool gabardine slim skirt and black-kid pumps.

"For evening, put a black leather cummerbund around the dotted jacket. Add black crêpe de Chine trousers and black patent high-heeled sandals."

Solution: Don't always wear an outfit the same way. Mix the parts—add mileage to your wardrobe. *(Continued on page 310)*



In November '76, Vogue called this pin-dotted crêpe de Chine evening look (*above*) by Geoffrey Beene "the most." Now—Beene updates this dress by sketching his 1979 versions (*right*).



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—**Slavick's (All Stores)**
ORANGE COUNTY—**Slavick's (All Stores)**
RICHMOND—**Granat Bros.**
SACRAMENTO—**Eugene Dempsey & Sons Jewelers**
—**Granat Bros.**
—**Grebitus & Son (All Stores)**
—**Merksamer Jewelers (All Stores)**
SAN BRUNO—**Granat Bros.**
SAN DIEGO—**Slavick's (All Stores)**
SAN FRANCISCO—**Ernest Bock Jeweler**
—**Granat Bros.**
—**Samuels Jewelers, Inc.**
SAN JOSE—**Granat Bros.**
SAN MATEO—**Granat Bros.**
SAN RAFAEL—**Granat Bros.**
SANTA BARBARA—**Pandolfi's Jewelers**
STOCKTON—**Granat Bros.**
SUNNYVALE—**Granat Bros.**
Colorado
DENVER—**Bohm-Allen (All Stores)**
—**William Crow Jewelers, Inc.**
Florida
SOUTH FLORIDA—**Mayor's Jewelers (All Stores)**
Georgia
ATLANTA—**Bailey Banks & Biddle (All Stores)**
Hawaii
HONOLULU—**Granat Bros.**
—**Paul's Jewelry**
Illinois
BERWYN—**James & Williams Jewelers, Inc.**
Iowa
DAVENPORT—**Samuels Jewelers, Inc. (All Stores)**
Kentucky
LEXINGTON—**Goldrush Creative Jewelry**
Louisiana
NEW ORLEANS—**Coleman E. Adler & Sons, Inc.**
Maryland
HILLCREST HEIGHTS—**Iverson Jewelers**
Michigan
SOUTHFIELD—**George Ohrenstein Jewelers, Inc.**
Minnesota
MINNEAPOLIS—**Badiner Jewelry**
Nevada
LAS VEGAS—**Slavick's (All Stores)**
Ohio
ASHTABULA—**A.J. Anderson and Sons Jewelers, Inc.**
COLUMBUS—**Argo & Lehne Jewelers, Inc.**
Oklahoma
OKLAHOMA CITY—**B.C. Clark, Inc. (All Stores)**
TULSA—**Moodys Jewelry, Inc.**
Oregon
EUGENE—**Skeie's Jewelers, Inc.**
PORTLAND—**Zell Bros., Inc.**
Pennsylvania
EASTON—**Bixler's**
PITTSBURGH—**Gentilcore Jewelers (All Stores)**
Tennessee
NASHVILLE—**Khoury Jewelers, Inc.**
Texas
ABILENE—**Busch Jewelers**
AUSTIN—**The Sheffall Co., Gemologists**
DALLAS—**Corrigan's**
FORT WORTH—**J.C. Nash Co.**
MIDLAND—**Cristiani Jewelers**
Virginia
RICHMOND—**Cowardin Jewelers (TARA)**
—**Schwarzchild Bros.**
TIDEWATER—**E. Spertner Jewelers**

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VOGUE'S

View

People are talking about ...sweet romance...designers as super-salesmen... the ultimate T-shirt...real comfort...clothes with more than one life

Sweet romance . . . and unabashedly romantic clothes: they get us every time. Preciously beautiful, totally pretty, this is a look that seems fresh whenever it surfaces; and it's coming up, now, like a cool blast for next spring. There's an old-fashioned beauty that's running throughout designer's resort collections: Ralph Lauren's is unadulterated prettiness, with cotton lisle pastel tops trimmed in lace, voile handkerchief skirts, demure dresses in a young girl's wallpaper prints. Bill Blass puts his romance in cotton organdy portrait blouses and a side-pleated pink crêpe de Chine dress; Gloria Sachs is making cashmere pullovers with lace inserts. In almost every collection, you'll find at least one fragile-fabric, tucked, pleated, lace-trimmed dress or blouse; romance may come through a single bit such as Beene Bag's crocheted lace collar—on a cotton polo shirt . . . or purely through color blushes—as Halston worked it in his sportswear collection—with soft lilac, peach, and white.

Jeans and T-shirts—two of the most totally "American" pieces of fashion—are acquiring, it seems hourly, more American designers' attention, greater sophistication, new handlings, remarkable fabrics. Today, you can easily find a "luxury T-shirt" for $200 or go to the T-Shirt Gallery in Manhattan and have a T-shirt specially handpainted. Designer Nancy Heller has taken a basic white oversized V-necked tee and turned it into something extraordinary: with rhinestones. The real status T-shirts, though, are still said to be the souvenir ones that advertise where you've been lately. What's big: shirts saying Bahia, the Seychelles, Rio. The T-shirts themselves are inexpensive . . . the cachet is having the airfare—and time—to go get them.

It's an on-going fascination that Seventh Avenue has with the West, it seems, as various eastern-based designers discover, for themselves, the beauty of the Western U.S. You hear strains of "the West is the best" from Westernwear man Ralph Lauren, from Calvin Klein—with his current resort collection of Southwest desert colors, desert flower prints, American Indian silver jewelry. Diane Von Furstenberg is making plans to buy a ranch in the West. Among other things, she's entranced with its super-starred skies. . . . In any given season, nowadays, it seems as though as many artists are remembered in designers' fashion collections as in gallery exhibits. This year, we've had Saint Laurent's homage to Picasso in his harlequin dresses, Pierrot ruffs, Cubist graphics; Calvin Klein has used Georgia O'Keeffe's colors, Geoffrey Beene bows to Indian Yoga art, Mary McFadden to the frescoes of Pompeii. A favorite game is naming the prints: Bill Haire's "Pollock" prints, "Miró" and "Matisse" in California swimsuits. One woman, when asked what's next, guessed, "Christo wrappings." . . . The saga of designers as super-salesmen—with blown-up portraits in ad layouts, modeling in TV commercials, on life-sized cardboard cutouts in stores—has another, less public side to it: For weeks this past summer, when anyone would see Geoffrey Beene, he'd be decked out in a pair of stretch corduroy slacks. The fabric, it turned out, was one he was testing for his resort line.

"Unabashedly romantic clothes:

preciously beautiful, totally pretty"

When barely air-conditioned (energy-saving style) hits again next summer, one industry-watcher is betting we'll be seeing more women in thin natural-fiber clothes—but in fabrics that are crisper and more substantial than wilting, limp linens. "Crisp" means lots of cotton—seersucker, poplin, white piqué, and sharkskin. As for the cut of clothes, well, short-sleeved is cool; sleeveless is coolest. So, too, is the chemise dress: it's totally unrestricting. . . . There are a lot of reversibles on the market, this season: jackets, coats, vests; and Fruit of the Loom has just come out with a reversible sweatsuit: a crewneck sweatshirt that reverses from checkerboard to shadow-stripe, jogging pants that are both striped and pindotted. Worn together, the two pieces give four possible looks: a nice idea, and Fruit of the Loom is calling it "inflation fighter"—which it is, if you need four different jogging outfits.

If you're searching for a frivolous Christmas gift, one of the more whimsical ones around comes from Holly Lueders for Shuba: a pair of black silk stockings from Italy, a black lace garter belt, both wrapped in an iridescent silk chiffon scarf (about $100). The package then comes with an Italian movie-star quiz card: what that has to do with the underthings is the real mystery. . . . This lesson in specialty-store retailing, given by actress Faye Dunaway, after opening her new Dunaway O'Neill Associates, Inc., boutique in Santa Monica: "Producing this shop is very much like putting your own picture or play together," said Faye. "You pick elements you like, combine them."

The logic that's created a revolution in luggage—that the light nylons and rip-stop fabrics which make parachutes and backpacks work could be used to make suitcases that are totally weightless, crushable, compactable—is taking, this season, some quick steps toward the future: You see these same function-fabrics, now, in everything from jogging outfits to disco-wear to the collections of designers such as Bill Blass, Catherine Hipp, Ralph Lauren. The greatest boon, so far, has been in raincoats: a favorite is Lloyd Allen's (about $35). These coats are so lightweight they can be easily wadded up and carried in a handbag. . . . Comfort and wearability: They're two words you're hearing more often, again; and we're starting to see some evidences: in sweaters, cozy knit dresses, and the more comfortable pumps that are replacing some hard-to-wear sandals. The newest trends in jeans are the fuller-trouser-leg jeans . . . or the ones that are tight at the waist and ankle and positively baggy in the center. Now that could really be liberating. —KATHLEEN MADDEN

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IN A SEASON OF DELIGHTS, FOR COLD WEATHER AND WARM, A GUIDE TO THE BEST...

November is a unique season in itself—a month of contrasts in place, in mood, and in light. And a month that brings with it a unique way of dressing: one that's more festive and more dazzling, and, at the same time, concerned both with cold weather and warm weather—in the current resort collections, signals for spring and summer dressing.

This November, there's something else: a slightly different way of looking at fashion. It's based on clothes that give you added options, added delights; clothes that have a different kind of glamour to them. A new sophisticated, pared-down glamour that applies everywhere—north and south—and applies to everything from the inside out: from the delicately gold-burnished lingerie to a spare-in-line gold lamé jacket to a small feather-of-a-fur in a beguiling shade of blue . . . from a quilted and hand-painted white ski blouson to a strapless white maillot edged in gold.

What's important now: not only the element of delight this kind of glamour provides but the ways in which it "works" in a number of changing contexts . . . day into evening, place to place. One example: the white ski jacket—a jacket that's not confined to active sports: it moves over jeans, over satin pants for easy-evening (if that kind of racy style is in keeping with your style of dressing). And a gold lamé jacket or one in white bugle beads goes as easily over black silk pants as it does over white. Which means it goes as easily in cold-weather places as it does where the weather is warm.

Behind this new ease of movement: changing textures and colors, a softening of line. Questions of "shape" become less important. There's still a definite body-closeness to fashion, but it exists within a more relaxed framework. And the kinds of clothes to keep your eye on now share the same easy attitude, the same special sense of glamour. What follows, a guideline to those clothes and to a very special season . . .

● **The first thing to know: the look you want now starts with one of the new tops.** It can be a sweater, a blouse, or a jacket, but it's always the key element. And all of these tops have been updated—refined and softened; and they stand for the biggest changes ahead.

● **Change at its best: in the new sweaters.** The joy of knitting continues through resort and beyond. And, where warm-weather sweaters were once synonymous with tennis, with casual-only day dressing, sweaters this year go for a more "dressed" day, for dinner, for evening, depending on the colors and the ways in which they're worn. New sweaters in paled and whitened shades, in classic navy and red, in jewel brights. The textures: shiny mercerized cotton, silky knits, hand-knits in the lightest-weight wools, all done with an individual approach. Sweaters in clean crew or V-neck styles, as simple cardigans, in sweater-set combinations, as the easiest kind of two-piece resort dress. Everything you love most about knitting—the softness, the ease—carries on. . . with a difference.

● **There are beautiful blouses.** Blouses designed to stand on their own and not to be hidden under a jacket. A blouse that's not over-tailored, not over-syrupy, but pretty in a clean, classic sense—detailed with pleating, stitching, tucking, or a gentle lace edging. For warm weather, the blouse in white for day (which softens to ivory at night) or navy . . . where it's cooler, always in a darker color.

● **The best accompaniment for a blouse or sweater: a good-looking pair of pants.** The classic finish—classic style—of a trouser in flannel or gabardine (white, again, if you're dealing in resort). In the contrast of a trim, straight trouser line and the softness of a top there's a new and unmistakable appeal. But pants dressing doesn't stop there: the options have been extended. For evening, much softer versions—as soft as ankle-grazing pants cut like a culotte—and a softer pyjama, a jumpsuit with gently bloused legs. For day, new walking shorts—trouser-pleated, cropped to just above the knee to give a new edge to resort dressing—casual, but very polished.

● **Skirt options cover the same territory.** It's not a question of skirts or pants being "in" or "out," but of what appeals most to you. The most appealing skirts now have the same simplicity of line, the same clean finish as trousers . . . the choice is yours.

● **There's a special charm to jacket dressing.** The jacket exists as a separate top with none of the seriousness, none of the tailoring of a suit jacket. It's more relaxed, easygoing. It's usually an unmatched jacket, shorter, slightly fitted, and small—at its "smallest," as thin and soft as a blouse, and you wear it that way, belted over pants or a skirt. Where it's warm, a jacket in white—sharkskin, twill, piqué—any one of the trim textures that sharpen day dressing and set up an inviting contrast when you start to slide it over a soft, silky print dress, or soft skirt. Or, a jacket in a brilliant color over equally brilliant pants. Or, navy over white—symbolic of the all-American spectator feeling that highlights the best of resort.

● **As the jacket goes into evening, the textures take a dazzling turn:** bugle beading, thinly applied sequins, lamé—not only in gold, but in new slightly offbeat colors; a sweater-jacket in colored metallic knit—silver blue, turquoise—to slide over bare skin. All, rich elements that heighten nighttime dressing now and in doing so, reflect the entire season. Moving in and out of evenings, you'll see more of this kind of "heightened" dressing: in a glimmering-and-bare sequined dress . . . a jumpsuit and matching jacket, red studded with beading . . . a gold sequin-striped silk chiffon pyjama . . . a simple, sensuous lamé dress that conceals—and reveals—the body. At a time when you want something more in the way of "dressing up" at night, there's a lot more and you can go as far as you like.

● **There are new signals of delight:** the "small" fashion finds that add to a season of pleasure. Accessories with new shine—a subtle iridescence that charms in an easy, understated way . . . in a silver or gold mesh scarf, in the new gilded-but-spare lingerie, in a bugle-beaded suède clutch or a dazzling belt of bugle-bead flowers . . . gold, hand-painted on clips, cuffs, on everything . . . pearls—every way, with every texture . . . and makeup with a new pearlized finish—very soft, very appealing.

● **Signals of warm-weather dressing:** a new spectator pump in white-and-navy and the all-white spectator oxford . . . a new flatter sandal for day . . . a slightly shorter, slightly flared skirt . . . the simplest, perfectly cut white shirt . . . sleek new maillots "complete" with matching skirts or pants for a complete, casual way of sun dressing.

● **The most revealing signals of fashion-to-come in the changing fabrics and textures:** the twills and poplins instead of linen, the neatness of piqué and sharkskin, the classic appeal of seersucker in not-so-classic silks and wools in addition to cotton, the contrast of pale, pretty-colored taffeta played against sheer organdy in little touches.

● **In the textures, in the quick touches of delight, everything you need to build for an entire season.** Fashion doesn't come to a halt, reverse gears, and take off in a new direction. The same is true of your own style of dressing at the start of any new season: you stay on a steady course with the things that work best for you, and you find them in different colors, different fabrics. But that doesn't mean, every so often, that you shouldn't be tempted by the detours . . . by the unexpected flashes of wit and glamour in fashion . . . by something that veers ever so slightly out of the ordinary. The kind of enjoyment that can bring is what this season—this issue—is all about . . .

A

NEW
CLIMATE

...IN FASHION AND BEAUTY. ONE THAT REFLECTS THE SEASON—A TIME OF STEPPED-UP DELIGHTS, LONG-AWAITED PLEASURES. AND A TIME WHEN THE FOCUS SHIFTS—BETWEEN NORTH AND SOUTH, WINTER AND "RESORT" ...A TIME OF CONTRASTS IN LIGHT, IN MOOD, AND IN DRESSING. UNDERLYING EVERYTHING NOW: A DIFFERENT KIND OF GLAMOUR—SLIGHTLY UNEXPECTED, VERY MODERN, THOROUGHLY ENGAGING. THE BEST OF IT STARTS HERE...


polished, easy. Ever
very charming.
the sa
in Saint
and simple white silk shirt—clean, cl
dressing at its most invitin
at best. Saint Laurent Rive Gauche.
A new beauty. Catherine Oxenberg,
eighteen-year-old daughter
of Princess Elizabeth of Yugoslavia
woman you'll be seeing more of
on all the pages ahead.
academic year off, before Harvard,
to start an acting/modeling career.
CATHERINE OXENBERG

In cold weather . . .
a more sophisticated
style, a racier feeling.
Here, two of the newest ways,
worn by Catherine Oxenberg.
In fur, *left*: Maximilian
New York's belted 3/4 jacket
of dyed blue-and-black fox
pieces— small, soft, light—
a feather of a fur! Easy-
evening allure over
straight-legged black satin
pants, a sheer/striped black
sweater (from Halston Sportswear).
Unexpected: the glamorous
new turn to ski and the way that
kind of dressing goes now
anywhere it's cold. The fast
little blouson jacket, *right*, in
quilted, water-repellent white
cotton chintz with hand-painting.
To wear day-into-evening . . .
here, over matching narrow pants.
Ariel for Haye Design. All
fashion details, at the
end of these pages.

Denis Piel

Right: An interplay of beautiful skin, all-out dazzle. From OMO-Norma Kamali, the glamour of a bare-and-sequined evening dress. Set off, here, with perfect jewels: a new drop earring—baroque pearls topped by a cabochon emerald, sprigs of radiant-cut (extra-faceted, extra-brilliant) pavé diamonds. And two 18k-gold bracelets, blazed with radiant-cut diamonds, flashed with color—green onyx, above; and below, cabochon emeralds. All jewelry, from Van Cleef & Arpels . . . whose fragrance, First de Van Cleef & Arpels, sets the right mood. Fashion and beauty details, at the end of these pages.

In the spirit of the season . . . new nighttime dressing heightened by marvelous color, modern jewels, an unmistakable sense of excitement. *Above*, Julio's soft, bare-back dinner dress in red shadow-print silk chiffon. Discreet, understated . . . all the more seductive.

A NEW CLIMATE

Denis Piel



Where it's warm . . . a different kind of light—
softer, sun-streaked. And a different
kind of brilliance—an opalescent shimmer,
a new whitened iridescence. In an
evening jacket, *left*, covered with white
bugle beads—Ralph Lauren's small
jewel-of-a-top slipped over bareness and
soft white silk charmeuse pants. And the
classic opalescence, *this page*—pearls.
Here, unexpected, totally modern—
Angela Cummings' seed-pearl lariat—twelve
strands mixed with tiny gold beads.
Pearls to wear knotted and tied at the throat,
the way Catherine Oxenberg does, or wrapped
at the waist; wrapping the wrist . . . with
all degrees of bareness, with white,
black, every color—the delights are never
ending! For Tiffany. Fashion and beauty
details, at the end of these pages.

A NEW CLIMATE

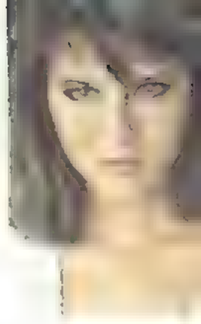


On a beach full of maillots—this is the one that would rate a second look. For its unusual striped pattern. For its sophisticated combination of two neutrals, black and beige. Elon by Monika Tilley

A NEW CLIMATE

On these ten pages, Catherine Oxenberg's hair by Bob Fink (except, opposite, by Louis Alonzo); makeup by Sophie Levy. All, of Pipino-Buccheri Salon. Fashion and beauty details, top to bottom. . . . **1.** The "no-makeup" makeup: Porcelain Beige Balanced Makeup Base; Pinkberry Stain Semi Lipstick. The focus—the eye definition—is done with Basic Eye Emphasizer; Pink Ginger Soft-Pressed Eye Shadow; Navied Charcoal Water-Resistant Eyeliner. All, from Clinique. **2.** Saint Laurent Rive Gauche wool flannel jacket, about $495; matching pants, about $270; silk shirt, about $275. Saks Fifth Avenue (pants, to order); Saint Laurent Rive Gauche Boutique, Washington, DC; Jacobson's; I. Magnin; Bonwit Teller. Earrings, Elsa Peretti of Tiffany. **3.** Maximilian, New York dyed blue-and-black fox-pieced jacket. About $1,900. At Maximilan, New York. Lamb's wool/metallic pullover, about $110; silk satin pants, about $160. Halston Sportswear. Sara Fredericks, New York and Palm Beach. **4.** Quilted cotton chintz blouson, about $210; matching pants, about $150. (Celanese Fortrel PolarGuard fiberfill lining.) Ariel for Haye Design. Bergdorf Goodman; Balliet's; Therapy, Aspen. **5.** Julio's silk chiffon two-piece dinner dress. About $590. Saks Fifth Avenue, NYC; La Clotique, Margate, NJ; Garfinckel's; The Twenty-Four Collection, Miami; Sakowitz; Perkins Shearer; Eleanor Keeshan; Bullocks Wilshire, La Jolla. **6.** Sequined jersey dress, from OMO-Norma Kamali. About $875. OMO-Norma Kamali, NYC; Neiman-Marcus, Beverly Hills. Van Cleef & Arpels jewelry. Dazzling colors for evening from the Orlane B21 Makeup collection: Cornaline Lipstick; Emeraudes Eyeshadow Powder Duos; pale Cream Foundation in Beige **7.** Ralph Lauren bugle-beaded jacket. About $3,000. Silk charmeuse pants, about $218. Both, Saks Fifth Avenue; I. Magnin. Pants, at Lina Lee, Beverly Hills (jacket to order) **8.** Seed-pearl lariat with 18k-gold beads, Angela Cummings of Tiffany. About $2,500. At Tiffany. And—invisible essential with this kind of exposure—a good body lotion. For allover softness: Body Smooth Texturizing Moisture Lotion from the Helena Rubinstein's Skin Life Body Series. **9.** Maillot, Elon by Monika Tilley; nylon/Lycra. About $37. Saks Fifth Avenue, NYC; Neiman-Marcus; Bonwit Teller. Accessory details, next to last pages.

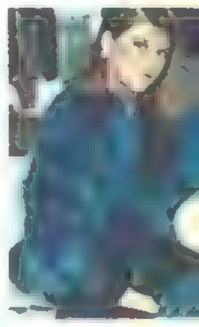
Denis Piel



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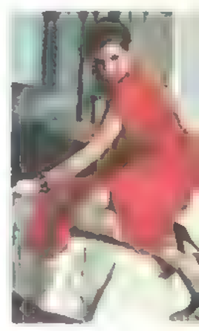
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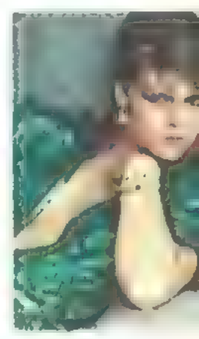
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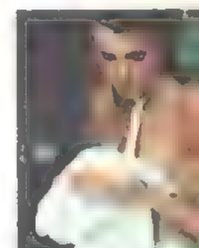
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9



RESORT PREVIEW PLAY IT COOL!

Wherever—whenever it's warm, the news of clean, classic dressing, now with a more direct line, a sharper edge. Because this year's freshest warm-weather looks have the feeling of "spectator sports" . . . good-looking American classics, where ease and fit are key. The difference—the update on this kind of dressing: the top—whether a beautifully detailed blouse or small jacket, a wonderful sweater or the new bareness of sleeveless shapes—today a special top is a look in itself. Along with color—whites, and whites with navy, with red, and unusual brights—it adds up to a way of dressing that's right for now—ungimmicky . . . clean-edged . . . modern . . . shown to its best advantage on these fourteen pages, in a glorious warm-weather setting, Puerto Rico—endless sun, sea, fresh breezes.

The first thing for resort this season: a beautiful blouse, detailed with pleating, stitching, or tucking . . . Geoffrey Beene's navy silk crêpe de Chine blouse, front-stitched in white. With it—new take on a classic—perfect wool gabardine pleated trousers. Added dash: his new navy/white high-heeled "spectators." Photographed here at Fort El Morro in Old San Juan. Blouse and pants, about $1,050. Martha; Nan Duskin; Jacobson's; Sakowitz. Accessories, next to last pages.

Beauty Note: Good hair-care pack-along for in-the-sun vacationing: Fermo-Brite Hair Brightening Treatment, good for sun-exposed blond hair. By Fermodyl. Hair, these fourteen pages, Garren at The Plaza; makeup, Alberto Fava.

Patrick Demarchelier

Patrick Demarchelier

Uncomplicated, no-frills dressing . . . it starts, *left*, with a soft-wrapping sweater-top, a marvelous coat: Halston's close-fitting red cashmere wrap sweater, navy fibranne trousers and a "seasonless" white wool coat—sensational day and night. Halston Originals sweater and pants, about $600; coat, about $850. Late January at Halston Boutique, NYC. Silver earrings, Elsa Peretti of Tiffany. Photographed here on the grounds of the Rio Mar Resort, Puerto Rico. From Oscar de la Renta—the versatility of an unmatched suit, *right:* a square-shouldered navy wool gabardine jacket—that moves through your wardrobe—here with a white wool gabardine skirt and easy white silk V-neck T-shirt. Skirt, blouse, jacket, about $590. Mid-January at Lord & Taylor; Nan Duskin; Lillie Rubin-South & West; Balliet's; I. Magnin; The Room at Simpsons, Toronto. Accessories, additional stores, next to last pages.

Even when the color changes to a mix of jewel brights—the sense of "spectator" clothes comes through. It's in the smallness, the cleanness, the sharpened line of Stephen Burrows' jacket, *opposite*. In the trimness of the real trousers. Jacket, about $200; pants, about $180. Both rayon/acetate. For Pat Tennant. Henri Bendel; Nan Duskin; Leonard, Houston; Theodore, Beverly Hills. . . . And for all its softness on the body, Calvin Klein's sleeveless silk crêpe de Chine dress, *right*, has a directness, a no-nonsense spareness in the same spirit—modern . . . clearly American. About $250. Saks Fifth Avenue; Nan Duskin; Hudson's; Marshall Field; Balliet's. *Beauty Note:* The color keeps going. And the mix. You see it in the makeup, *opposite*. Eyes are shadowed in two shades of Geminesse Enriched Velvet—City Dusk Blue and Plaza Plum; lipstick is City Berry. Accessories, next to last pages.

PLAY IT COOL!

Patrick Demarchelier

Patrick Demarchelier

PLAY IT COOL!

Patrick Demarchelier

For day, tops with a new versatility. And a new simplicity of shape, grand sense of color. *Opposite:* Calvin Klein's small-lining, one-button lapis-and-black silk crêpe de Chine print blouse—matched as a pair jacket. About $170. His ruby-bordered crêpe de Chine skirt, about $120. Bloomingdale's. Bal-dine's, Dayton's, Frost Bros., Robin-son's, Beverly Hills. *Right:* The new length—now pared back—of a sweater—Perry Ellis' hip-skimming sleeveless cardigan, in a mulberry hand-knit. With it one of the fresh-est new pants shapes/lengths—the wider, ankle-cropped trouser in peanut colored linen. Cardigan, about $120; pants, about $95. Ann Taylor; Hudson's; Marshall Field; Bullock's. Accessories, next to last pages of this issue.

Beauty Note: The soft, sheer hint of color, *left*—Calvin Klein's Golden Amber Lip Color.

PLAY IT COOL!

Patrick Demarchelier

All the clear advantages of classic white maillots. With a little more—a touch of color, a bit of shine, a sculpted shape. And—a little less—thinner-on-the-body fabrics. Every one meant to swim in, too. *Opposite:* Giorgio Sant' Angelo's high-on-the-thigh, metallic gold-edged Lycra maillot. For Sinclair. About $40. Saks Fifth Avenue; Nordstrom; I. Magnin. . . . *This page, inset:* A cool cotton blend, puckered and elasticized to hug the body, a multicolor



by MacMac. About $58. From New York City, John Wanamaker; Jon Mathon. . . . *Right:* The soft terry of a hooded [illegible] in a mix of [illegible]. From Bonbox, Alexa Hill Ltd. & Taylor Woodward/LOOP; Marshall Field; [illegible]. The white one-piece by Carmen Intimates at Pleasure Mart. With matching [illegible]. A good [illegible] from Miss Hawaiian Tropic Also [illegible]. For the [illegible] worn with [illegible] Day/Night [illegible] Dawn and [illegible] at the Rio Mar Resort, Puerto Rico.

PLAY IT COOL!

Warm-weather knits . . . the classic sweater set with a new stitch, *right:* Ralph Lauren's textured, popcorn-stitch, hand-knit wool cardigan and crewneck, here with cream-colored doeskin flannel pleated trousers. Cardigan, about $238; crew, about $196; trousers, about $178. Late November at Lord & Taylor; Hudson's; Sakowitz; Lina Lee, Beverly Hills. Corum watch. . . . Easiest: the "pale-on-pale" two-piece knit dress *(left)*—a cap-sleeved sweater and slim, pull-on skirt—and it works in the city, too. St. John by Marie Gray, about $340. Saks Fifth Avenue; Lillie Rubin-South & West; Marshall Field; Lou Lattimore; Bullock's, Westwood. Accessory details, next to last pages. These fourteen pages photographed on sun-swept Puerto Rico; here, at the El Morro fortress in Old San Juan.

PLAY IT COOL!

Patrick Demarchelier

You've seen gold before, but not like this! There's a special allure about the way every line of these clothes—including what goes underneath—focuses on the body. And an all-out extravagance about the way you wear them—with gold accessories, gold fur, even gold make-up. The look—"14 karat" all the way!

STRIKING GOLD...

You're even more aware of the spareness of Calvin Klein's shapes in these opulent gold fabrics. Above center: His strapless floral printed dress (about $360) over slim silk taffeta pants (about $136). Lord & Taylor; Ivey's of the Carolinas; Balliet's; Sakowitz. And, above right, his Samarkand dress (about $800). Lord & Taylor; Balliet's. . . . The whole look starts with a golden-beige silk satin slip, above left. By Jackie Rogers, about $225. Or a smidgen of silk charmeuse camisole (about $60) and matching tap pants (about $48). By Sami. . . . For the final "golden" touch—gold sparkle in your hair. A terrific send-up for the gold—rosy-mauve makeup: Charmeuse Rose Eye Designing Shadow; Mauve Velvet Designing Powderblush; and Wine Silk Designing Lipcolor. All from the Coty Awards Collection. These twelve pages: hair, Edward Tricomi; makeup, Sophie Levy; both of the Pipino-Buccheri Salon. Accessories, additional stores, next to the last pages.



STRIKING GOLD... *The all-out allure of black-and-gold and the body—revealed in sheer fabrics, in the line of Halston's gold-plated sequin-striped black chiffon pyjama, left: bell-sleeve cardigan and pants, about $2,500. Halston Originals. Halston Boutiques, NYC, Costa Mesa, Detroit; Bergdorf Goodman; Martha, Palm Beach and Bal Harbour; Lou Lattimore. More ornamentation—invisible—with a fragrance, Halston Perfume. . . .*

Deborah Turbeville



Right, to wear open, belted, over anything: Ferrara for Whiting & Davis' gold mesh cardigan, about $550. Bloomingdale's; Lillie Rubin-South & West; Kontessa Boutiques, Chicago; Suzy Creamcheese, Las Vegas; Bullock's, Century City. To wear—here—with black tights, with all-black body dressing that shows gold to best advantage. Body stockings by Pavlova's Pointe Ltd. and Danskin. Details, stores, next to last pages.

STRIKING GOLD... *No holds barred, opposite: Halston's all-gold—all-glamour—crinkle lamé jacket, Pierrot-collared and pleated, to wear over a strapless jumpsuit with blouson pants. (Silk/metallic.) Halston Made To Order, Olympic Tower, NYC. . . . In the "shadows"—Halston's slip, for Vassarette. In the range of shades to be worn with—played against—gold this season, this page: center, Calvin Klein's camisole in beaded bronze suède (about $450), and narrow pull-on pants in gold gauze (about $220). Saks Fifth Avenue; Garfinckel's; Balliet's; I. Magnin. . . .*



Shades of champagne, pale blush to underscore the impact of gold—and the body. Left, Jackie Rogers silk satin slip. Right: Beth Goodman for Sabeth-Row camisole and tap pants in silk charmeuse. Accessory information, lingerie details and stores, next to last pages of this issue.

Deborah Turbeville



STRIKING GOLD... *Another gold prize: The natural gold frost fox coat, above, by Grosvenor, Canada. For big evenings, over a lamé wrap dress; a dazzle of gold accessories. For day, over flannel pants and a sweater. About $6,950. Roberts/Neustadter Furs, Boston; Saks-Jandel; Frost Bros.; Bullocks Wilshire; Meyer Epstein Furs, London, Ontario; Lazare's Furs, Windsor, Ontario. Dress by Richard Charles Glassen in silk-and-metallic. About*

Deborah Turbeville



$695. Bergdorf Goodman; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Claire Pearone; Lina Lee, Beverly Hills. . . . Transparent. Tissue thin. And completely sensuous; this rayon georgette slip, above right, by Jackie Rogers. About $85. Ultimo, Chicago. Above left, the same Jackie Rogers slip you've seen before in this section. Both slips at Jackie Rogers Boutique, NYC. Makeup these two pages, George Newell. Accessories, next to last pages.



Deborah Turbeville

STRIKING GOLD...*In a gold season, the Oscar de la Renta way—all clean lines, a look that's timeless. The way his slinky sheath, left, covers the body but doesn't conceal it. About $700. Elizabeth Arden Salons, John Wanamaker, Bullief's. And the special sensuous edge he gives to bareness, below. About $550. Lord & Taylor, Saks, Neiman-Marcus. Both dresses, silk/polyester lamé. The gold, the glitter go nonstop. You see it from hat delights to shimmery panty stockings. Where you see it at its most dramatic: in makeup. Glitter around the eyes, on the brows. Sometimes a dab on the forehead, the chin. Marvelous how it catches the light! Goes on easily, too. Just dip lipgloss into the glitter and put it on. The Gold Glitter, opposite, by The Make-Up Center. The subtle shading on the eyes: Elizabeth Arden's Dreamy Grey and Dreamy Mist Silky Shadow. The reds that work so well with the gold: her Very Moist Sentimental Red Lipstick and Moody Rouge Blushing Creme. For accessory information, see next to last pages.*



STRIKING GOLD... *Unmistakably, the news at night! In makeup, accessories . . . in seasonless gold lamé to sew in new, body-shaped dressing. Above: Shimmering, feather-light gold-and-pistachio lamé—Christian Dior's narrow-falling blouson dress, softly gathered at waist with slightly padded shoulders (Vogue Paris Original Pattern 2105) . . . . And the new ease, the revealing of Oscar de la Renta's pared-down jacket and tapered py-*



jama (Very Easy Vogue American Designer Original Pattern 2182). Fabric for both, Bloomingdale's, NYC; International Silks and Woolens, Los Angeles. More of the news—the look—of gold at night, opposite: A slide of silk charmeuse in a kimono (Sami, $128). . . . New smoothness under gold, under anything—above: A bare peach silk charmeuse chemise. (Sami, $80). Accessories and pattern details, additional stores, next to last pages of this issue.

PEOPLE ARE TALKING ABOUT...

Romantic and funny, because that's the way this on-screen, on-stage, books-galore season is swinging. And this from **Mork-Robin Williams**, the funniest man in America: "Comedy—the common denominator is pain. Seeing this poor shlub (*right*) in pain and somehow coming through it, you laugh and get through it with him." . . . Romantic and funny and touching like turn-of-this-decade starman and starwoman **Richard Gere** and **Lisa Eichhorn** (*on pages following*) in *Yanks*. The time is 1943 and director John Schlesinger miraculously reconstitutes that World War II American troops in England moment, that kind of old-fashioned movie romance. . . . **Gerard Ismael**, a sinewy young French movie darb, all broody eyes, enormous smile, Apollonian good looks in *The Last Romantic Lover*, this season's sneak-in triumph from Paris. "I want to make," says Ismael, "a movie about big love, big romance between everybody!" . . . **William Faulkner**, who, in an upcoming PBS-TV documentary, is richly revealed by a posse of pals—**Lauren Bacall**, **Anita Loos**, **Tennessee Williams**, **Robert Penn Warren**, daughter **Jill Faulkner Summers** and dramatizations of six of this Nobel Prize winner's fictions. **George Plimpton** tells us: "Faulkner used to say the best place that a writer could find to work was a bordello because it was quiet there in the morning . . . and the evening it was a social life if you wanted that, and the girls all called you sir, so did the Madame, and the police, and all you needed was a cigarette and a little bourbon and a paper and pencil." . . . Hapsburg, as in *Fashions of the Hapsburg Era: Austro-Hungary*, New York's Metropolitan Museum of Art's view into a gorgeous past. The Costume Institute's magic-maker Diana Vreeland marshalls the exquisite panoply of power—dresses that swirled in royal waltzes; a minute-waisted, elegant basque—mourning black, dripping jet, worn almost a century ago by the most beautiful woman in Europe, the **Empress Elisabeth of Austria**, elusive queen of heart-break. Frederic Morton sums up that world, that woman in the title of his new book, *A Nervous Splendor: Vienna 1888/1889* . . . More royal past: the booming Windsor industry—bonanzas of books culminating with a six-and-one-half-hour TVer *Edward & Mrs. Simpson*. The hot-line question: was this the love story of the century or "an abject dereliction of duty"? . . . **William Golding**'s *Darkness Visible*, a masterpiece novel of intense metaphysical complexity written in a kind of lunar prose which lights up the weirdness of our lives. . . . Golden-oldie American musicals being revived extravagantly on Broadway. So we're getting *West Side Story*, *The Most Happy Fella*, *Oklahoma!* like geniuses just thought them up. "Oh, what a beautiful morning. . . ."

While Hollywood floods us with comedies, romantic and otherwise, and comedy "concerts" draw rock-&-roll-sized crowds, a modest TV sit-com features a one-man comedy explosion. The people behind *Mork & Mindy* discovered last year an awesomely talented unknown, Robin Williams. Fed him the frailest slip of an idea—a visiting outer-spaceman learns, week by week, about human ways. Through pure inventiveness, untrammeled mind-play, and gravity-defying silliness, the actor fleshed out (so to speak) the alien's character and drove the show into the top five. Williams' humor is piercingly intelligent, a little bit Chaplin, a little Marcel Marceau, a lot of spontaneity—comedy rolls out of him the way dance comes out of a dancer. "The reason I perform," he says, "is the freedom of it. Jumping from thing to thing, from classics to the obscene, Shakespeare to Quaaludes. Combining the two—Shakespeare *on* Quaaludes. And the chance to do characters." An infinite number of characters, from William F. Buckley, Jr. to Nadia Comaneci. At right, for Vogue, he stages the six ages of a comedian. From the kid who plays nightclub with his stuffed animals to the high school cut-up who tosses off pubertal jokes re beer and sex-starvation. The dope-smoking college "ecology radical" ("That was a short phase of plant comedy—sing to your plants, eat a plant, take a plant to bed with you"). Then Hollywood—"Money, fame, status!" ("Whenever I want to spend a dollar for a glass of water, I buy Perrier"). On the decline, a stop at Vegas—tuxedo polished, jokes oily with overuse; and last stop, the old man on the skids ("Remember me? I used to *na-no, na-no*"—Mork's trademark salutation). To avoid the comic's nightmare—being trapped in time with dead jokes—and to un-Mork himself, Williams is edging into movies—he'll play the eponymous role in Robert Altman's *Popeye*; and he's taken a wildly successful one-man show around the country. The strange thing is that people label his hilarity "madness" when in fact the humor has a sanity-izing effect on us. It's the clean knife cutting through murk, the flashing glimpse of half-known truth. It's sanity itself. That's what's funny.

Duane Michals





The one-man
comedy
explosion
ROBIN WILLIAMS

mork

LISA eichhorn

MAKING THE DEBUT OF THE YEAR, LISA EICHHORN STARS IN "YANKS" AND SHE IS FASCINATING. SHE HAS MYSTERY, GARBO-ESQUE DEPTHS TO DRAW ON FOR SERENITY, ABANDON, PAIN, DELIGHT. NOW TWENTY-SEVEN, SHE LEFT AMERICA AT SEVENTEEN, DRIVEN BY THE "DESIRE TO DISCOVER, LEARN SOMETHING," AND LANDED AT OXFORD UNIVERSITY AND LONDON'S ROYAL ACADEMY OF DRAMATIC ARTS. SHE'S ATTRACTED TO BOTH COMEDY AND TRAGEDY, TO THE KATHARINE HEPBURN ROLE IN "HOLIDAY" AND TO "ANNA KARENINA" — "I LOVE CHARACTERS WHO HAVE TO MAKE CHOICES, WHO CHOOSE TO BE DIFFERENT FROM WHAT THEY WERE RAISED TO BE."

Duane Michals

A HUNGRY YOUNG-MALE ENERGY, AN ANIMAL GRACE, AND — UNEXPECTED — A SWEETNESS THAT DISARMS: THE ARMAMENT GERE BRINGS TO HIS ROLES, EXPANDING AND GENTLING MOVIE IMAGES OF MASCULINITY. IN "YANKS" HE PLAYS A WORLD WAR II AMERICAN ARMY COOK WHO BAKES A PINK CAKE TO CHARM HIS ENGLISH GIRL'S MUM. FOR THE ROLE, HE LEARNED HOW TO CRACK AN EGG WITH ONE HAND AND "I WORKED FROM PHOTOGRAPHS OF THE PERIOD. YOU CAN TELL A LOT FROM THE WAY PEOPLE STAND, HOW THEY WORE THEIR HAT WHEN THEY WERE DRUNK." ABOUT ALL HIS CHARACTERS GERE SAYS, "THEY'RE NOT DEADENDERS. THEY'RE ALL LEARNING."

RICHARD gere



Penn

Talking about the '20s -and all that jazz

BARBARA ROSE
AND WILLIAM S. LIEBERMAN

Art of the Twenties is the dream exhibition of William S. Lieberman, director of the department of drawings of The Museum of Modern Art in New York. It is also Lieberman's farewell to MOMA, whose taste and exhibitions he has helped shape since he joined the Museum staff in 1945, as Alfred Barr's young associate. His new job: chairman of twentieth-century art at New York's Metropolitan Museum of Art. Born in Paris, Lieberman spent a Jamesian childhood traveling back and forth between Europe and America with his mother and father, a specialist in medieval studies. While the family lived in London, his parents engaged as Lieberman's tutor W.H. Auden, who later wrote a letter to Monroe Wheeler, one of MOMA's founding fathers, urging him to hire his talented protégé—which Wheeler did. After graduate study at Harvard, Lieberman returned to join the small group of curators, including Barr, Wheeler, James Thrall Soby, Edward Steichen, and Dorothy Miller, who set MOMA on its pioneering course as America's first and still its most influential modern art museum. With Lieberman's departure, the last of Alfred Barr's original MOMA team will be gone.

Like his mentor, MOMA founder Alfred Barr, of whom he still speaks with devotion if not awe, Lieberman believes the job of the museum director is to create beautiful and meaningful juxtapositions of visual elements, whose significance is illuminated through informed comparison. His installations are known for their impeccable elegance and connoisseurship; and *Art of the Twenties* is a triumph of both. The show contrasts and compares objects from all the six departments that now constitute MOMA (painting and sculpture, drawing, prints and illustrated books, photography, architecture and design, and film) as well as from the museum's library archives and little-known theater-arts collection in a historical cross-section that gives us the flavor of the Jazz Age in all its dazzling excitement, diversity, and verve.

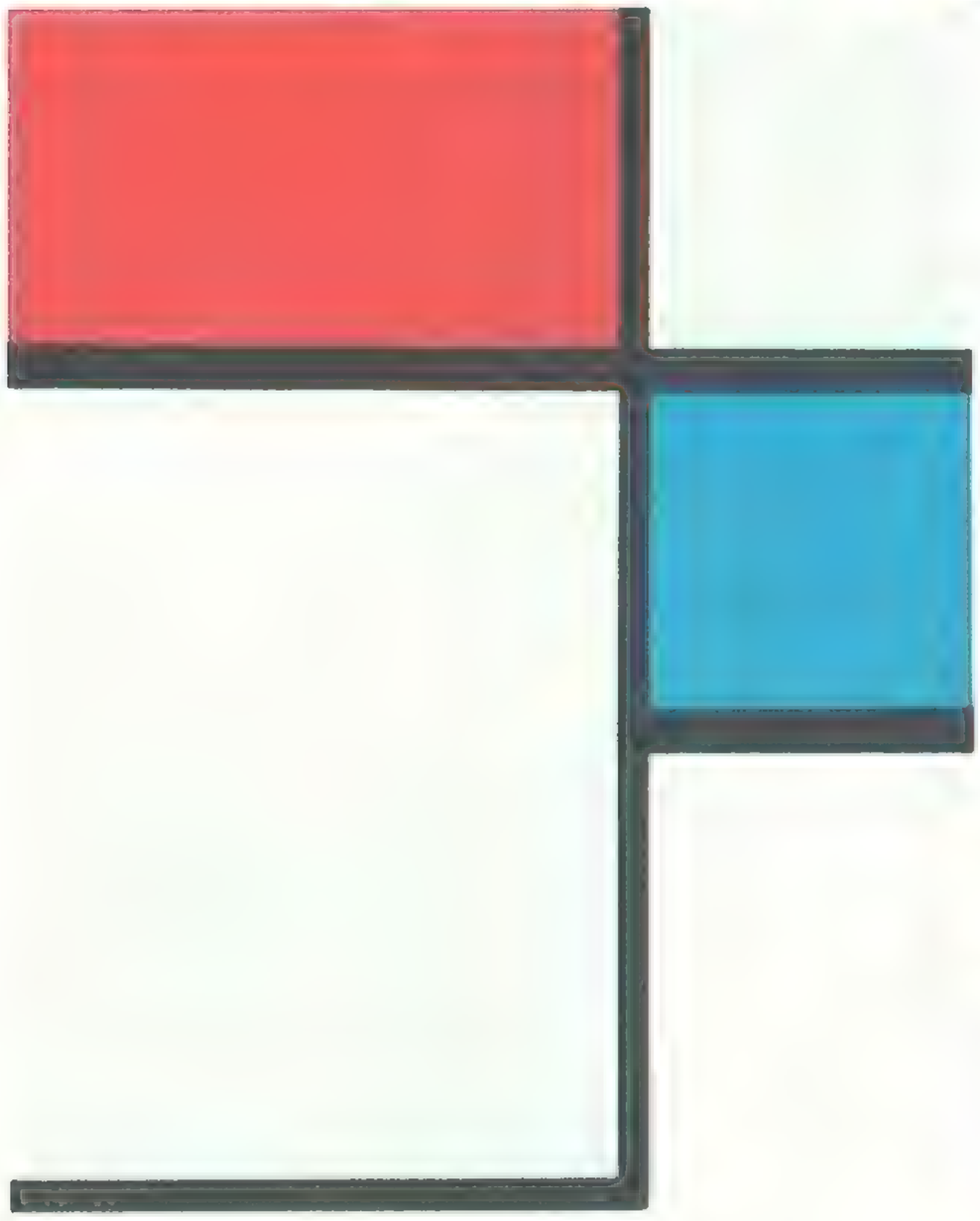
According to Lieberman, the 'twenties was the last decade one can look at in this encyclopedic fashion and still come out with a sense of a particular spirit of the times reflected in all the arts—in this case a spirit of sophistication, romance, elegance, refinement, and wit. "The Crash," Lieberman said, "changed everything. Nothing was ever the same again," he sighed nostalgically. His celebration of the Jazz Age—when the art world, still an elite circle of patrons and artists, looked for new themes in the world of popular culture, in sports, jazz music and dance, nightclubs, cabarets, and bars where the Lost Generation forgot their troubles and when fashion and design were influenced by fine art as much as painting was influenced by popular graphics, photography, and film—is a wonderful tribute. It is a salute to a special moment of fun and fantasy, taste and talent, when the skyscraper and the machine were still novel *(Continued on page 396)*



Above left: William S. Lieberman. Above and opposite: Works from Lieberman's show, "Art of the Twenties," at New York's Museum of Modern Art, November 16, 1979, to January 22, 1980, sponsored by SCM Corporation. All works are from the Museum's collection. Above: Ernst Kirchner's "Modern Bohemia," 1923, woodcut; Curt Valentin Bequest. Right page, top left: "At the Telephone," by Alexander Rodchenko, 1928; Mr. and Mrs. John Spencer Fund. Top right: Fernand Léger, "Three Women," 1921, oil on canvas; Mrs. Simon Guggenheim fund. Center, left: Piet Mondrian, "Composition," 1925, oil on canvas; gift of Philip Johnson. Middle: Alexandra Exter's costume design for "The Guardian of Energy," 1924. Center right: "Black Relationship," by Wassily Kandinsky, 1924, watercolor; acquired through the Lillie P. Bliss Bequest. Lower left: Jacques Lipschitz' "Reclining Nude with Guitar," 1928, black limestone; extended loan from Mrs. John D. Rockefeller 3rd. Lower right: "The Menaced Assassin," by René Magritte, 1926, oil on canvas; Kay Sage Tanguy Fund.















1919 DE MEYER



1978 AVEDON



"THIS FLEETING SEDUCTION"

FASHION PHOTOGRAPHY AND WOMEN, 1919-1979



1950
PENN



1978
PENN

Fashion photography—images of women styled by the fantasies of their time; ideals of beauty, of sexuality, of elegance and the good life seducing the contemporary eye and imagination. Viewed as a panorama, the six decades of fashion photographs reveal in a sweep the shifts in the way we see, the way we look, what we desire.

BY ALEXANDER LIBERMAN

The "Vogue Book of Fashion Photography, 1919-1979," published this month by Simon and Schuster, is a documentary tracing the humanization of fashion photography, the emergence of modern woman, and "behind it all, the ideal of decency, an ideal of furthering the civilizing influence of culture and taste," writes Alexander Liberman in his introduction, adapted here, to the text by British journalist Polly Devlin. Liberman is in a unique position to survey this documentary— every photograph that has appeared in Vogue since 1943 has passed under his eyes.

The great interest in fashion photography today is a symptom of the contemporary obsession with power. After a long, slow evolution, we have come to a moment when three new forces are converging in the consciousness of the world: the emerging power of the new woman; the unexpectedly all-pervading power of worldwide fashion; and the all-encompassing power of photography with its cloned-image spreaders, television and film. The three power ingredients are inseparable and their aggressive interplay is the inner dynamic of fashion photography.

When power is present, money cannot be far away; and the growth of fashion photography has depended on the faith of business that fashion sells. But this "fashion imprimatur" would not work without the main power ingredient—sex: the all-powerful and universal human motive for action, the energizer that makes humans love, act, buy, and give. Throughout the visual history of mankind the symbol of sex and love has been woman. Very little has changed today, and the gift of the modern photographer is his Pygmalion-like ability to transform every child of the street into a momentary goddess and object of envy and desire.

In the beginning, everything was simple. The basic purpose of fashion photography was just to show women wearing clothes; but, through the years, this elemental need was transformed into a subtle and complex operation that involved art, talent, technique, psychology, and salesmanship.

To achieve its goal, fashion photography needs to seduce — to interest and to transport the spectator into a world of illusion. Our dreams and our imagination are the sources of our desires. Photography, a modern "opiate of the people," and fashion photography, as its entertainment branch, have the ability to change our vision momentarily and move us into a more attractive realm of existence. The impetus to action through images is the power of the fashion photograph. The contemplation of a picture of a woman in a dress is an immediate invitation to a vicarious existence. Like a novelist, one can, through the signal of clothes, project oneself into a life one does not live.

Fashion is a signal and a symbol of class, of education, of taste, of imagination, and sometimes of daring and revolt. It is a visual exhibition of the character of the wearer—and the evolution of clothes from status symbol to personal statement is the measure of woman's growth as a person.

The civilizing power of fashion has produced a more attractive society. Properly packaged and wrapped, men and women can mix more easily in today's overpopulated life. There is a ritual to fashion that marks the hours of the day and suggests appropriate behavior. This bringing of order to existence has protected women, men, and society from the dangers of too much vestmental freedom. Fashion photography has always oscillated between the two poles of conformism and revolt, and the photographs in this book are a record of this ambivalence; but the power and the fascination with fashion have remained through the years.

A real social change has been recorded in fashion photographs. Throughout its history, ever since its birth in 1892, Vogue has tried to present the most attractive, elegant, and seductive vision of women. In the magazine's earliest days, Vogue's editors and photographers wanted to portray ladies and gentlemen. Readers were expected to look up to an aristocracy who had all the advantages of position and education and who set the image of what was proper. These early fashion photographs imitated portrait painting. The authority and the dignity of the wearer and the quality and style of his or her garments were a message of class difference. The stillness of the pose, the haughtiness of the attitude, and splendor of the clothes created a distance between the image and the spectator. The woman's expression was hermetic, closed; no emotion was permitted. *(Continued on page 359)*

"The whole question of visual appeal has never been deeply studied. What interests a woman in a picture of another woman?"

1948 BEATON





1975 TURBEVILLE

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1928 STEICHEN



NEWTON 1975

1933 HOYNINGEN-HUENÉ



1972 PAKCHANIAN



Progressively, with the disappearance of luxury, with the proliferation of taxes, with the advance of industry and education, the appeal of fashion and the need for fashion broadened. Stores had to sell more. Magazines had to sell more. A wider audience transformed the subject matter of fashion photography, but the magazine continued to show the image of the woman of her time. Behind it all, there was an ideal of decency, an ideal of furthering the civilizing influence of culture and taste. For the fashion photographs that Vogue has chosen to publish, there has been an underlying dream of a world where people act and behave in a civilized manner. This visual portrayal of taste and civilization has changed the customs of America and, perhaps, the world.

Fashion photography, with the post-World War II explosion of art forms, began in its own turn to take itself seriously and became involved with the fortunes and joys of creativity. Incredible visual experiments were attempted, always with a close side look at the achievements of the more serious arts. In the process, the egos of the photographers, their desire to express themselves, the longing for an individual style made fashion secondary and the model herself a dehumanized abstract parody used as a prop to achieve a willful result. The thinner, the less "feminine" the model's body, the more she could act out a graphic grotesque of limbs incredibly quartered in space.

This destruction of woman was not only the photographer's doing; the dress designers created abstract preconceived shapes arbitrarily superimposed on a woman's real form. The makeup and hair went their own way. The fashion editors created, too. Every subdivision became an art in its own right.

Through this incredible accumulation of minor talents, images resulted on the printed page that in their time were as baroque as Aubrey Beardsley's involved illustrations in his. Games were played using this stylized, unreal image of woman as contrast for the "sordid" everyday reality of life. Grand evening dresses were photographed in slums or against groups of real working people, using their Ensor-like face masks as foils for the Kabuki-like purified image of the modern geisha in modern clothes. The total image signaled to women: "I am different, my world is not your world; try to achieve this look, it is your ticket of escape from what surrounds you into the heaven of fashion and the unbelievable nirvana of luxe and elegance."

But all excess carries in itself the energy of revulsion and remedy. Women quickly revolted, having found new courage in their economic successes and having made some vital gains against the ridiculous and humiliating restrictions of centuries. They refused to buy and wear fashions that did not suit their lives. This was a vital shift from fashion and makeup imposed by a self-appointed authority to clothes and looks for real women and their needs. Very quickly, the economics dictated a surprising about-face by all involved in fabricating *the look*. Clothes became the humble accessories of woman's will.

Bodies in photographs rounded out. Dressing became simplified. The invention of body stockings, of new fabrics, of naturalistic makeup, of do-it-yourself hair all helped to break the visual barrier between fashion and the public. The photographer as the middleman interpreter soon discovered a style that proved seduction could gain from the loss of artifice. In all this transformation, the subconscious image that acted as a control was the look of the reality of the street. All fashion and beauty could be tested against this everyday backdrop. How would this studio or fashion creature look if she were to walk through a crowd? This became a litmus test of modern fashion creation and photography. It changed the thinking of designers, editors, advertisers, and, of course, of the women who now knew better.

The humanization of fashion photography forced *(Continued on page 393)*



1975 BOURDIN *(FRENCH VOGUE)*

"This visual panorama is in reality a record of the freeing of human beings"



1938 BLUMENFELD



1976 ELGORT

INNER INFO: YOUR

By Ellen Switzer

In the evolution of the species, humans dominate all other forms of life for one reason alone: they have the most complex, highly developed nervous system and brain. Most large animals are physically stronger than humans, many are faster and almost all are better equipped to live in their natural environment. But humans have the ability to adapt to almost any environment, no matter how hostile, and to overcome deficiencies of speed and strength because they are able to plan and invent, instead of acting on pure instinct.

Actually, only about 3 percent of our body weight consists of brain and nerve tissue, but this tissue is made up of an astronomical number of nerve cells called neurons, and this gives us the crucial edge over all other forms of life. In the cerebal cortex (that thin layer of so-called grey matter covering the principal part of our brain), there are more than a billion neurons. Throughout our lives, we probably lose, in the normal course of existence, about fifty thousand neurons a day without noticing the difference. Some of us, who drink a lot of alcohol or take a variety of medications, may lose even more; but, unless we take in some of these substances in excessive quantities, we still don't miss those extra cells.

How do the nervous system and the brain interact? This is one of the most complicated of scientific problems. Even many medical students find that reading a neurology textbook is a chore. This year, two books for lay people have been published to explain the brain-nerve relationship. They are *The Brain: The Last Frontier* (Doubleday), by Richard M. Restak, M.D., a neurologist and faculty member at the Georgetown University School of Medicine; and *Programs of the Brain* (Oxford University Press), by J.Z. Young, M.D., Ph.D., recently retired after twenty-nine years as head of the anatomy department of University College in London. Anyone really interested in the technical and philosophical aspects of nerve-brain or mind-body relationships will find enough information in either of these books to become as expert on the subject as most laity and some scientists.

For those of us who are more concerned with keeping our brains and nervous systems in good working order than in dealing with infinitely complicated medical and psychological data, here is a brief and necessarily superficial explanation of the facts: basically, the brain and all those neurons are the master control from and to all parts of the body. All impulses sent from any part of the body meet in the brain, and all reactions to those impulses are sent from the brain. The roads and passes to and from the brain are thousands of cord-like, fibrous bands, called nerves, which are found almost everywhere in the body. The major ones radiate from the center of the brain through the spinal cord to all parts of the body. This exceedingly complex network is called the nervous system. The nervous system coordinates and regulates our muscles, our glands, and all other organs. It directly or indirectly conditions behavior and consciousness.

We have two basic types of nervous systems: the *autonomic* system which regulates those functions over which we have little, if any, conscious control: our breathing, our heartbeats, and our digestions, for instance. The *somatic* *(Continued on page 399)*

FOOD FOR THOUGHT

During our youth, many of us were told that fish was "brain food." Perhaps those who told us really felt that eating lots of haddock or cod might actually make us smarter. But chances are that our mothers and grandmothers instinctively knew that protein was important to our bodies, and that fish was a particularly good source of this nutrient. Fish also contains potassium which is necessary in maintaining healthy nerves and muscles, and iodine which affects growth as well as water balance and our muscular, circulatory, and nervous system.

In recent years, a natural substance called choline, which is also found in relatively large quantities in fish as well as in some meat and eggs, has received attention from some brain-activity researchers. Choline is known to penetrate the blood-brain barrier which means that it passes directly from the bloodstream into the brain where it produces a substance called acetylcholine which has been linked to memory function. Choline has been used experimentally on elderly patients with occasional memory lapses to discover whether it might be helpful in restoring memory. Apparently it has worked well enough to warrant continued research, but only for those old people who had no previous history of memory difficulties. It proved to be of no use to those whose memories had always been somewhat hazy. There is always a run on seafood restaurants and nature-food stores for a week or so before exam time in some college communities. The extra choline probably won't hurt, but it's no substitute for cramming.

Some researchers have been us- *(Continued on page 399)*

HEADACHES, BACKACHES, AND ASSORTED MISERIES

Most headaches constitute a medical nuisance rather than an emergency. They usually respond to an hour's rest, a walk around the block, and/or an aspirin or two. Headache, by and of itself is, of course, not a disease but a symptom. A headache may mean that the sufferer is developing some kind of mild virus disease, has been working too hard, has been feeling tense about an unsolved problem, has had a few drinks too many the night before, or needs a new pair of glasses. On the other hand, persistent severe headaches should be reported to a physician to find out what is causing the problem. Here are some headaches that need medical investigation.

(1) A very severe headache that starts suddenly and won't let up.

(2) Headache associated with fever.

(3) Headache that causes a convulsion.

(4) Headache accompanied by mental confusion or loss of consciousness.

(5) Headache associated with local pain in another area of the body: eyes, ears, back, or elsewhere.

(6) Very frequent headaches even if they respond to simple home remedies.

These symptoms may indicate that something is really wrong: high blood pressure, for instance, or a malfunction of some gland or other important part of our complex body mechanism. They may even mean a brain tumor (though that is rare outside of Soap Opera Land); a malignant brain tumor is a very serious matter, but a benign tumor can be removed without important damage to the brain.

How do headaches occur? Oddly enough, the brain tissue itself does not feel pain. It's possible to perform complicated brain surgery with only the scalp, blood vessels, and brain coverings anesthesized. So what is actually hurting you? There are several possibilities.

(1) Swelling of the arteries of the head. Just as your wrist hurts when it is swollen, so do pain-sensitive blood vessels in your head. Headaches of migraine, fe- *(Continued on page 400)*

BRAIN AND YOUR NERVOUS SYSTEM

EPILEPSY AND OTHER SEIZURES

In ancient Greece, persons with epilepsy were considered holy. The seizure was looked upon as a visitation from one of the gods, and these people were frequently employed as soothsayers or prophets. During the Middle Ages, on the other hand, they were frequently regarded as witches and burned at the stake.

At the beginning of this century, epilepsy was regarded as a kind of genetic curse. Anyone who wished to marry a person with epilepsy probably had to contend with many pressures to choose another mate. Some states even attempted to pass laws forbidding epileptics to marry. Today, we know that epilepsy may sometimes be genetic but more often is acquired. Persons with epilepsy are neither superior nor inferior to all the rest of us . . . they just have a condition which is highly treatable and which should not hinder the vast majority of them from pursuing any profession or life style they choose.

What happens during an epileptic seizure? We know that those billions of neurons in our brain act as information processors as well as transmitters and receivers. The world around us is full of stimuli and if all we heard, smelled, or felt was transmitted indiscriminately to the brain, the system would be flooded and we would become incapable of action. Such flooding seems to occur in a seizure. Stimuli suddenly flood a few of those neurons; and for a brief time (from a few seconds to several minutes), the rest of the brain cannot adequately process other information. The occurrence might be compared to an orchestra which played beautifully in tune until the tuba player suddenly sounded a loud and persistent note which caused the rest of the musicians to lose track of the score and to play incorrectly. Not very many of the more than ten billion neurons in our body need to be involved in causing the seizure. A few crucial ones may cause our whole brain-nerve system to malfunction.

(Continued on page 400)

NERVE AND BRAIN SCIENCE —FRONTIER OF THE FUTURE

It is evident that the past ten years have brought enormous progress in the field of neurology but, of course, much still remains to be done. What might those scientists who will be the Nobel Prize winners in the year 2000 be doing in the meantime? There are still more questions than answers in the field of brain and nerve research.

For instance, there are nerve and brain diseases that must be considered incurable: Parkinson's Disease, Huntington's Disease (a genetic, chronic, progressive disease that killed Woody Guthrie, among others), ALS (Amyotrophic Lateral Sclerosis, which killed Lou Gehrig), Multiple Sclerosis, Myasthenia Gravis, and many other conditions that cripple and/or kill.

The first results in such important areas as pain and anxiety relief are exciting, but to date they still have little application in clinical practice.

Our brain and nervous system are probably the most complex and mysterious parts of our body structure. So the answer to the question may be another question, as asked by Dr. Restak. In his book, he quotes V. B. Mountcastle whom he calls "the dean of living psychobiologists": "Each of us believes himself to live directly within the world that surrounds him, to sense objects and events precisely, and to live in real and current time. I assert that these are perceptual illusions. Contrarily, each of us confronts a world from a brain linked to what is 'out there' by a million fragile sensory nerve fibers, our only information channels, our lifeline to reality," Dr. Mountcastle says.

Dr. Restak asks: "Is there, therefore, any more reasonable response to such considerations than humility? After all, are not our brains a part of the same physical universe whose essential nature remains, after thousands of years' speculation, essentially mysterious?"

BODY'S OWN CONTROLLERS SOOTHE ANXIETY, STOP PAIN

Within the past two years, researchers have made an exciting discovery: our own brains may be secreting substances that relieve anxiety or reduce pain, or both.

The major discovery that took research on anxiety into the field of biochemistry, as well as psychiatry, was made by Dr. Richard F. Squires and Dr. Claus Braestrup in Denmark. They noted that some brain cells have a chemical structure on their surfaces to which the chemical anti-anxiety drugs attach themselves.

The class of drugs for which these particular cells seem to be made to order are the benzodiazepines, like Valium, Librium, or the sleeping medication Dalmane. Since these are among the most frequently prescribed drugs, and since all of them can cause psychological dependence as well as other undesirable side effects, scientists consider the breakthrough evidence of the brain's natural defenses against anxiety exceedingly important.

(Continued on page 401)

STROKE: BLOOD-TO-BRAIN MISHAP

Usually a stroke does not originate in the brain or nervous system, but it can have a devastating effect on both. Technically, it is the sudden loss of brain function resulting from interference with the blood supply to one part of the brain. A stroke most often is the culmination of progressive cardiovascular disease which may have been present for many years and is not easily detectable in the course of the usual physical examination. Some strokes are minor episodes which may not even be recognized as anything but a transient feeling of dizziness or a slight weakening or numbness in some part of the body. Others are so severe that they cause

(Continued on page 402)

WHO NEEDS A NEUROLOGIST?

Even a decade ago, a neurologist was considered a sort of medical detective: he or she could try to figure out what was going wrong with that highly complex brain-nerve mechanism, but even a correct diagnosis seemed to have very little practical value. Once something had gone wrong, there was very little anybody could do about the problem. All this has changed drastically within the past few years. Not only is it possible to diagnose a problem more quickly, accurately, and safely than even five years ago, but a

(Continued on page 404)

YOUR TWO-SIDED BRAIN

The brain is divided down the middle, like the kernel of a walnut. Each hemisphere, as the two parts are called, is anatomically separate but controls the opposite side of the body. When you move your left hand, the right side of your brain is at work. When you move the right, your left hemisphere is in control.

In most people, the left hemisphere is dominant since it controls such vital areas as speech and hearing. The right hemisphere seems to control such areas as perception of spatial relationships, mathematical concepts, etc. A professor might be expected to have more left brain characteristics than an aerospace engineer, whose talents would seem to be dominated by right-side attributes.

During the past decade, a great deal of material has been published on the relative importance of each brain hemisphere. Much of the research is still speculative. For instance, we don't yet know of any specific learning center in the brain, nor have we been able to find out whether there is a special area in which memories are stored, and how they can be recalled.

We do know that some parts of the brain in either hemisphere can repair themselves, and that one area can learn to perform the functions of another after brain damage has occurred.

IN A HOUSE
DESIGNED
FOR
HOSPITALITY,
MICA AND
AHMET
ERTEGÜN
OFFER THEIR
GUESTS
THE BEST

A WORLD OF

STYLE

ABOVE: A SLEEKNESS OF SILVERY GREY SATIN, MAGNIFICENT DAVID HOCKNEY STILL LIFE, GENEROUS SPACES IN THE ERTEGÜN LIVING ROOM. INSET: MICA AT HOME.

SLEEK, SPARKLING, SPACIOUS: A LIVING

ROOM MEANT TO BE FILLED WITH PEOPLE





THE ERTEGÜN LIVING ROOM (TWO VIEWS HERE) AND ITS MADE-FOR-PEOPLE SEATING ARRANGEMENTS THAT INSPIRE CONVERSATION, ALLOW EASE OF MOVEMENT EVEN DÜRING A LARGE PARTY. MICA GAVE THE ROOM A WHOLE NEW EVENING LOOK BY COVERING THE HUGE COUCHES IN SILVERY GREY SATIN. CHIMNEY BREASTS, NEWLY MIRRORED, ADD MORE SILVERY SPARKLE. JAPANESE KIMONOS WERE TURNED INTO SOFT-TONED PILLOW COVERS. PART OF THE ERTEGÜN'S REMARKABLE ART COLLECTION: TOP PHOTO, MID-ROOM, MAGRITTE'S "L'EMPIRE DES LUMIÈRES," AND, RIGHT WALL, MORRIS LOUIS'S STRIKING "GAMMA IOTA." BOTTOM PHOTO, LEFT: ELLSWORTH KELLY'S "YORK"; RIGHT, DAVID HOCKNEY'S EXTRAORDINARY "STILL LIFE ON GLASS-TOPPED TABLE," HOME AGAIN AFTER BEING OUT ON LOAN FOR YEARS. ABOVE RIGHT: AHMET ERTEGÜN (RIGHT) WITH ANJELICA HUSTON, JACK NICHOLSON.

Karen Radkai

A WORLD OF STYLE

continued

When Ahmet and Mica Ertegün invite you to dine, you understand what "hospitality" really means. They are extending an invitation into their private world—a world of style, privilege, power, and pleasure. Among the guests are friends and associates from Ahmet's sphere of influence—he's the genius behind Atlantic Records and president of New York's all-star Cosmos soccer team—and from Mica's world—she's an international beauty, with friends from all over the world, and one half of the Mac II interior design firm, with Chessy Rayner.

For the Ertegüns, entertaining is a shared pleasure—half Ahmet, a true *padrone di casa* greeting you with great enthusiasm and warmth—half Mica, concerned that everything works for your comfort and enjoyment: the food (mostly dishes from Ahmet's homeland, Turkey), wine (Ahmet chooses the red, Mica the white), her imaginative table settings.

Their splendid New York town house is the third element in the evening's success: this is a house designed for entertaining. Rooms are huge, uncluttered: Mica recently transformed them with color and with her unerring sense of comfort and space. Lustrous grey satin gives the living room a new sleek look; dark green means all-out glamour for the only-used-at-night dining room. There are always cozy places to sit with friends—by both fireplaces, or piled together on the new huge couches; but no matter how large the party, there is a feeling of space. A celebration in themselves—the Ertegüns' remarkable paintings: their favorite abstractions, their collection of lesser known American painters (1910–40) who worked in Europe, Russian Constructivist works—Ahmet's new passion.



ON EVERY FLOOR—COMFORT, A WORLD OF STYLE



Karen Radkai

MICA'S TABLE SETTINGS (TOP, RIGHT) ARE FAMOUS: HERE SHE PUTS TOGETHER ENGLISH PEWTER PLATES, CRYSTAL DECANTERS SILVER GOBLETS, WITH WOODEN BOXES FOUND IN CHINA, ON ANTIQUE LACE TABLECLOTHS. REGENCY CHAIRS ARE ROOMY, RELAXING. ON RIGHT WALL: MAGRITTE "CURTAIN" PAINTING, 'LA COUR D'AMOUR'; LEFT OF STAIRS: LINDNER'S NAPOLEON STILL LIFE.

LIBRARY, RIGHT, A HAVEN FOR BACKGAMMON ENTHUSIASTS (AHMET MOST OF ALL) HAS EVER-EXPANDING COLLECTIONS OF CELADON PLATES, PRIMITIVE SCULPTURE. NEWEST ACQUISITION: CARVING OF AUSTRALIAN ABORIGINE BOY, MYSTERIOUS, ATTENUATED. ON CHIMNEY BREAST PATRICK HENRY BRUCE'S "PEINTURE NATURE MORTE." ABOVE, MICA RELAXING, CHATTING, IN HER DRESSING-ROOM RETREAT

continued

ENJOYMENT, A SENSE OF FLOWING SPACE

HABITAT FOR AN ENTHUSIAST: DESIGNED



AHMET ERTEGÜN'S STUDY/MEDIA ROOM (ABOVE AND LEFT) HOUSES HIS BETAMAX, ADVENT TV SCREEN (FOR WATCHING SOCCER), SUPERB STEREO SYSTEM FOR LISTENING TO THE LATEST ATLANTIC RECORDS HITS. MICA CONVERTED THIS SPACE FROM A GUEST ROOM, FILLED IT WITH BIG, COMFORTABLE, RELAXING CHAIRS COVERED IN A CLASSIC ENGLISH CHINTZ, COVERED THE WALLS WITH FABRIC TO SOUND-PROOF THEM. HERE, AHMET REVELS IN HIS GROWING COLLECTION OF RUSSIAN CONSTRUCTIVIST PAINTINGS (HE'S THE FIRST MAJOR COLLECTOR TO PLUNGE INTO THIS PERIOD) AND AMONG THE ARTISTS REPRESENTED HERE ARE EL LISSITZKY, VASILLII ERMILOV, KASIMIR MALEVICH, IVAN PUNI. "ONE DAY, WHEN THE COLLECTION HAS GROWN EVEN LARGER, THESE PAINTINGS WILL PROBABLY GO RIGHT UP TO THE CEILING," MICA SAYS, "BUT THEY'RE SO PURE AND SIMPLE IN DESIGN I DON'T MIND GROUPING SO MANY TOGETHER." THE GUEST ROOM/DRESSING ROOM (LOWER RIGHT, OPPOSITE PAGE) WAS CREATED FROM SPACE GAINED WHEN THE ERTEGÜNS BOUGHT THE HOUSE NEXT DOOR, SERVES AS A RETREAT FOR MICA TO READ, RELAX, WRITE LETTERS. WALLS ARE RAFFIA-COVERED. ON CHAIR BACK, A TURKISH SHAWL MICA BROUGHT BACK FROM BODRUM. OVER COUCH: PICASSO DRAWING "FEMME À LA CITHARE." TO LEFT OF DESK: TREASURED JAPANESE SCROLL.

FOR THE ENJOYMENT OF ART, ELECTRONICS

Karen Radkai

THE WIND-CHILL FACTOR

Photographed at The Solomon R. Guggenheim Museum
Chris Von Wangenheim

When the forecast's
"very cold": a new way to dress.
A way based on sleek,
racy lines; a more offhand
approach. And on keeping
warm! You'll see it in the ski
(where it all started)
and country looks that are
moving—fast—down city streets.
And in the easier look
of furs . . . the new, freewheeling
ways they're worn.

Opposite: Each one a work
of art: Michaele Vollbracht's
spectacular "Happy Coats,"
hand-woven wool; each
with a different Mexican design,
sequin-covered,
three-dimensional on the back.
About $1,500. Over his grey
wool pants; silver-and-bronze
metallic striped sweater. Coat,
to order, at Saks Fifth Avenue.
Available at Chuck Jones
& Jack Parker, Palm Beach
and Bal Harbour; Neiman-Marcus.
The newest layering . . .
and the coziest:
the coat-over-coat.

Below left: Calvin Klein's
olive suède Samarkand coat
(about $640) over his
natural Lunaraine Emba mink
(about $5,500) for Alixandre.
Worn with his grey wool pants
(about $180). Fur coat available
at Nan Duskin; Saks-Jandel;
Woolf Bros; The Avenue,
Omaha, Nebraska.

Below right: The unconventional
mink: Bill Blass' hip-length
double-breasted sportive coat of
Blackglama natural ranch fur
(about $5,990)
for Mohl Furs, paired with his
cotton poplin raincoat.
Fur coat at
Bloomingdale's; Halle's;
Marshall Field; Goldwaters;
Robinson's, California;
Frederick & Nelson.

These six pages:
hair, John Sahag;
makeup, Alberto Fava.
Accessories, details,
next to last pages.

THE WIND-CHILL FACTOR

Below: Halston's updated classic in natural Creole mink. All the glamour, but understated enough, easy enough to slide over lots of layers on a freezing day (for Ben Kahn; about $10,000). Here over his wool-blend pants (about $180) and cashmere/silk sweater, both the same rich brown tones as the coat. Halston Sportswear. Coat at Ben Kahn at Cartier, NYC; Saks-Jandel; Marshall Field.

Opposite, near right: More of this winter's news: black goes, day and night, across the board. In quilted nylon pants (you could ski in them) by Bill Kaiserman for Rafael. About $185. In a slim, uncluttered 7/8 coat of deepest Black Willow mink. From Anne Klein for Michael Forrest. About $15,000. Bloomingdale's; Carl W. Herrmann, Pittsburgh; Dittrich Furs, Detroit; Bonwit Teller, Chicago.

Far right: The quickest, sleekest thing to wear on the slopes, for Saturday-afternoon "hacking around" the city, for cuddling up anywhere when the temperature's down: Bogner's wool-lined nylon jumpsuit (about $295). Saks Fifth Avenue, NYC; Pepi Sports, Vail, CO; Vail West, Beverly Hills; Nordstrom.

The city setting here, The World Trade Center in New York City. Accessories, details, next to last pages.

Chris Von Wangenheim



THE WIND CHILL FACTOR

Opposite, far left: A gutsy coat, a coat with everything going for it: leather-stitched pale-olive suède lined and trimmed with matching dyed Tuscany lamb. About $1,950. Christian Dior Boutique Fourrure. Bergdorf Goodman exclusively. *Near left*: Count on Yves Saint Laurent for the "turn on" of color, for squaring a shoulder the subtlest way. He puts sleeves of fluffy fox on a mink coat, more fox down the front, dyes it all a rich aubergine. About $9,000. Yves Saint Laurent Fourrures, New York. To order at Bergdorf Goodman. Also at Pogue's, Cincinnati; N.H. Rosenthal Furs, Chicago; L. S. Ayres; Swanson's on the Plaza; I. Magnin. More color excitement: the blackberry suède jacket (about $360) and pants (about $360). Donna Karan and Louis Dell'Olio for Anne Klein & Co. Saks Fifth Avenue; Swanson's on the Plaza; Lou Lattimore; I. Magnin. *Right:* If après-skiing is your favorite sport: Hanaé Mori's wool sweater and pants—small, close-to-the-body, very bright! About $710. Hanae Mori Boutique, NYC; Chuck Jones & Jack Parker, Palm Beach and Bal Harbour; Swanson's on the Plaza; Younker-Kilpatrick, Omaha, NE; Lou Lattimore; Amelia Gray, Beverly Hills. Fashion details, next to last pages.

How you live
tells how to care for your skin



Your SKIN ...the life-style factor

By Phyllis Lehmann

Thinking of skin just in terms of dry, oily, or normal is as old-fashioned as viewing television only in black, white, and grey. The real picture of skin "typing" is far more complex.

The condition and needs of your skin vary enormously depending on where you live and on what is happening in the rest of your body. Your "skin type" actually changes from hour to hour. Ask yourself a few questions (reasons why follow), then consult the chart on the next page to learn what your skin type *really* is and how to care for your skin, the changes to make, from one day to the next.

Where do you live?

Because skin is exposed to the environment, your geographical location, the season of the year, and whether you live in the city or the country determine to a great extent how skin behaves and how you should care for it.

If you live where the weather is cold all or part of the year, your skin will be affected because, even though the weather may be wet and snowy, cold air is always dry. And in non-humidified, heated homes, humidity may drop to 10 percent or lower. "The air is so dry that it literally sucks the water out of your skin," *(Continued on page 404)*

Four everyday situations, each with a different effect on your skin. Clockwise, from top: In an office . . . more moisturizer to counteract drying steam heat, air conditioning. (Halston's cashmere sweater, scarf, skirt. Makeup, this picture, Anne Marie Barthelemy.) . . . On a plane . . . air is pressurized, very dehydrating—drink lots of water. (Here, cashmere/silk sweater dress from Halston Sportswear.) . . . In the cold . . . skin still needs sunscreening protection. (Ralph Lauren jumpsuit, for the Tepper Collection.) . . . In a bath, left . . . the most beneficial, skin-moistening environment of all. (Tiffany mirror.) Makeup, Joey Mills; hair, John Sahag. Fashion details, last pages.

the treatment factor

CROSSING THE LINES **Whatever your skin-treatment regime, whichever plan you've opted for, you don't have to stick to it day in and day out; in fact, you shouldn't stick to it, because your skin changes — from season to season, from year to year, even from day to day. For**

DEFINITIONS OF SKIN TYPES

SKIN TYPE I

- invisible pores
- thin, sensitive skin
- tendency to flake
- easily irritated
- tendency to fine lines
- often has broken capillaries
- flat texture
- often has freckles
- burns easily

SKIN TYPE II

- very shiny
- enlarged pores
- coarse and rough in texture
- tendency to blackheads and blemishes
- ashy complexion
- sallow in color
- tans easily

SKIN TYPE III

- no shine
- pores same size all over, barely visible
- moist, supple, smooth, even texture
- no blackheads or blemishes
- good elasticity
- no real tendency towards lines
- tans slowly

SKIN TYPE IV

- any combination of skin types I, II, or III — anywhere on your face

ENVIRONMENT	EFFECTS	SKIN TYPE I
SUN	Ages the skin; causes lines, uneven pigmentation.	Sun is particularly bad for you. Use products—sunscreens, foundations, moisturizers—with a high SPF.
POLLUTION	Makes skin dirtier faster.	Frequent washing dehydrates skin. Use a moisturizing cleanser; remove dirt, soot, chemical debris.
WIND	Chaps and burns the skin.	Use extra emollient cream for protection. Cover face with a scarf, whenever possible.
COLD	Shocks the skin.	Wash with lukewarm instead of hot water. Apply moisturizer while skin is still damp. Use eye cream during the day.
HEAT	Prevents perspiration from evaporating quickly from skin's surface. Makes skin dirtier, some skins produce more oil.	You're lucky! Heat is good for your skin — it helps to keep it moist. Switch to a lighter moisturizer in hot weather.
AIR CONDITIONING	Dries out the skin...	In both cases, energy conservation counts—especially for skin. Areas like eyes, neck, cheeks need more care. Use a night cream before bed. In the winter, use a humidifier.
STEAM HEAT	...drying, too.	
RAIN	A natural "moisturizer."	Rain is good for your skin—it puts it in its best-looking state. The less you cover your skin on a rainy day, the better.
EXERCISE	The more you exercise, the better you'll feel, the younger you'll look.	More exercise means more showering ... but not necessarily with soap; try loofah-and-bath-oil scrubs.
AGE	Skin regenerates more slowly.	A strict regime, from cleansing on, that always replenishes skin with moisture.
TROUBLE-SHOOTERS		Moisturizers, night treatments, eye creams.

SKIN DICTIONARY

ANTISEPTIC **A safe, antibacterial, non-irritating preparation, such as alcohol, that checks the growth of germs/infection.**

ASTRINGENT **A skin product containing an antiseptic — usually alcohol — that helps to clean dust/surface pollutants from the skin.**

BALANCER **(sometimes called a toner) Preparation that normalizes or balances the skin's oil/moisture content.**

CLARIFIER **Cleanses the skin of excess oils (as do astringents and toners); it also sloughs off dead surface cells, giving the skin a refined, brightened glow — a clarity.**

EXFOLIATOR **Physically or chemically removes extracellular debris on the skin surface by way of a mask or cleansing granules. Stronger than a clarifier, it's not for daily use.**

HUMECTANT **The ingredient in a product, usually a moisturizer, that attracts, absorbs, and promotes the retention of moisture from the environment.**

HYDRATION **The process of providing moisture (water) to cells through a treatment or a cosmetic.**

MOISTURIZER **Any emulsion, with or without a humectant, that "seals" the skin, helping it to retain its own moisture (water) content.**

SPF **Stands for sun protection factor: a numerical rating system based on a scale of 2 to 23, with 23 rating for a sun block, having the most protection. A sunscreen numbered 2, for example, means you can stay out in the sun twice as long as you could without any protection at all.**

SKIN SYSTEMS

The heightened concern of more and more women toward a different kind of skin care — with an emphasis on clinical treatment rather than on camouflage — has been met head-on by the cosmetics industry. Here, what's going on....

Since 1968, Clinique has been in the forefront of the movement toward more treatment-oriented skin care. One of the first to recognize the significance of skin typing, they pioneered an on-the-counter "computer" to that end. Today, the concept is stronger than ever — with Clinique offering a variety of "skin-typed" personalized skin-care programs, as well as a coinciding line of fragrance-free, allergen-free cosmetics.

example: If you have been out in the cold a lot and you have been using a soap cleanser, switch to one that's more emollient, one that will put something back. When you travel, your skin changes, too. You have to take along more than just your daily cleanser/toner/moisturizer. Your skin may be "shocked" if you suddenly go from a cold climate into a hot one. If you go from a cold climate to an even colder one (if you go skiing, for instance), your skin regime should change, too. The point: Know your skin, its needs, what changes — guidelines in the chart, *below*.

SKIN TYPE II	SKIN TYPE III	SKIN TYPE IV
In *moderation*, sun can help your skin. But always use an SPF sunscreen, even if it has a low number. You can choose from the range—it depends on how much tan you want. Use water-based foundation.	You can take sun in very small doses — but always use a sun product with a moderate SPF. Chances are you don't need a foundation at all; use a light moisturizer.	
Use astringent; wash several times a day with soap—clean skin is especially important to you (reduces oiliness).	Wash with a superfatted soap or a cleansing bar twice a day.	
Use protection *only* where you need it! In your case, around the eye area, on mouth, above upper lip. Your skin tends to be less moist now.	Use a moisturizer—switch to a slightly heavier formula.	
Since you cleanse often, use products that don't strip all your natural oils.	Be sure your toner has no alcohol. Use an eye cream and lip protector.	
This makes your skin produce more oil. Skin gets dirtier faster. Wash more frequently. Use an astringent — gently — throughout the day. Wear no makeup if possible.	Use a light astringent to clean; moisturize around eyes only.	
This is a good condition for your skin. It helps normalize your skin, improve summer rashes... the less you put on your skin the better.	Use at low setting if conditioner is extremely drying. Use moisturizer when needed.	
After cleansing, leave your skin bare. Then use a spot treatment at night — when you need it, where you need it.	Use a humidifier in the winter. In the summer, keep your air conditioner at a low setting.	
In this kind of humidity, your skin will feel greasy. Cleanse thoroughly. Use an astringent.	Do nothing different.	
Take lukewarm showers. Never wear makeup or treatment while exercising. Keep your hair tied back off your face.	While showering, use a damp washcloth without soap on face, follow with a clarifier before makeup.	
You're the luckiest of all the categories. While your skin will need less frequent cleansing as you get older, it will also show fewer signs of aging.	As you get older, your skin will lose moisture—when you see fine lines begin to appear, step up your moisturizing program.	
Oil-control stick, powder, astringent, exfoliators.	A steady regime of good care. All you need are the basics—cleansing, toning, moisturizing.	

"Combination" skin types should consult directions from columns I, II, or III, depending on your skin's condition.

Building on the idea of accurate skin-typing as the key to proper skin care, Etherea has introduced the Skindex computer. The counter-top Skindex, designed for individualized skin evaluation, scientifically types skin based on answers to a prepared questionnaire. Depending on skin type and condition, clinical-care booklets are then distributed, outlining specific step-by-step regimens of daily (A.M./P.M.), weekly, and monthly care, with application instructions and supplemental treatment products as called for.

Even when there's no computer, the idea of skin typing and prescribing specifically geared treatment products holds strong. One of the best examples can be found at Charles of the Ritz, where they've developed a new treatment-based skin system — Prescribed Skin Care. Divided into three categories — primers, performers, and perfectors — and ranging from cleansers and clarifiers to special treatment products, the system is designed to bring and to keep skin in a healthy balanced condition. Key in the Prescribed Skin Care program is the idea of personalized treatment — skin types are individually "diagnosed" and a personal regimen is "prescribed."

Other companies, while not offering complete systems, have developed highly effective individual treatment products. One of the biggest success stories has been Elizabeth Arden's Visible Difference Refining Moisture-Creme Complex, an extra-absorbent facial cream formulated to help build up a moisture reserve within the cell layers. Newest in that group: their Visible Difference EyeCare Concentrate.

The new treatment products have also recognized the fact that, in addition to teenagers, many women, particularly in their twenties and thirties, also have skin on the oily rather than the dry side. At Lancôme, for instance, there's new Contrôle de Lancôme for Oily Skin, a new three-product regimen with a patented oil-control system, intended to reduce oil to a level where skin looks, feels, and responds as "normal" skin, as well as to balance the skin's oil/moisture content.

A personal regimen with treatment-oriented skin care has long been the concept behind the Payot Institut de Beauté as well.

Unique to the Payot system — the idea that results can be "accelerated" with the adjunct of very gentle muscle-toning facial exercises and massage. Newest in their system is Creme Authentique, an intensive treatment cream formulated to duplicate the mositure-sealing properties of the skin's naturally protective mantle as it penetrates skin cells.



Fragrance/Lingerie

AN INTIMATE ASSOCIATION

Intimate—unseen—gestures: the way fragrance goes on, the way you wear lingerie, and the way they go together. There's a certain unmistakable interaction, as you'll see on these eight pages, where one thing leads to another...and another...





In lingerie now: a new simplicity. Totally pared-down shapes—clean-edged, cut on the bias. The impact: in a different kind of ornamentation—one that comes from fabric, from a new mix of black-and-gold, and from a new gold—subtle, burnished. There are no frills, no feathers, no bright colors. Everything is discreet, very desirable. . . .

Left: Nothing blatant, but you get the message! In the new look of a body suit—sleek black, thin-strapped, with just enough lace. By Olga; Antron/Lycra. About $20. Bloomingdale's; Strawbridge & Clothier; Marshall Field; Sakowitz; Macy's, San Francisco; Bullock's. Concord Collection watch.

Above: A new sophistication in the play of simple shapes/special effects! The barest camisole (about $64) and cut-high tulip-wrap briefs (about $51) in sheer black silk chiffon with gold metallic and black satin stripes. By Sami. Bloomingdale's; Robinson's, California; Raffine, Santa Rosa, CA. Decanter and glasses, Cartier.

• *The Fragrance Idea* . . . First—and most natural idea—thinking of fragrance as the final underpinning, the last step before you get dressed. Fragrance, like the other things on these pages, is soft, silky, irresistible in the way it feels on bare skin. And, in keeping with that mood, fragrance that's revealed slowly—by close contact. Too much and you lose the intimacy—which is, after all, the whole idea.

These eight pages: hair, Bob Fink of Pipino-Buccheri Salon; manicures, Connie Lee of Valery Benedek. Makeup here, Joey Mills. Accessories, next to last pages.

Andrea Blanch

fragrance
AN INTIMATE lingerie ASSOCIATION

Where there's smoke . . . there's fragrance. And, if you go back far enough, it all began in fire —with the burning of different kinds of woods and resins to produce distinctive aromatic smoke. It was one fragrance idea that caught on, took hold, expanded. And in the origin of fragrance, the origin of the word perfume, which means, literally, "through smoke." (For a modern—and thoroughly delightful—version of this fragrance idea, a handful of pine cones, cinnamon sticks, or orange peel tossed into a blazing fire!) From a fiery start . . . to the glorious array of bottles here, with more on the following page— symbols of the luxury and luxury-of-choice in fragrance today. With all of the changes, one timeless fact: the romance of fragrance, the role it plays in the most intimate communication. Subtle or provocative, mysterious, slightly disturbing, it sends a message that reaches all the senses, charges all the emotions. Transcending past, present, and future, fragrance has the ability to instantly revive old memories, inspire new ones. It becomes the most personal accessory . . . and an unending source of seduction.

Beauty Note: The same feeling of warmth—the same sense of luxury—in rich new makeup colors for evening. From Lancôme, Macquiglacé Emollient-Rich LipColour in Florentine Red and Blackberry Wine Nail Lacquer. Makeup, George Newell. Accessory fragrance details, next to last pages.





Fragrance

AN INTIMATE Lingerie ASSOCIATION

Spun gold. 14k gold. That's what this bra, *opposite*, is made of. That and a few slivers of satin. Costs about $85, but it has to be the ultimate fantasy! By Jackie Rogers. Jackie Rogers Boutique, NYC; Ultimo. The perfect black slip; *right*—cut on-the-bias, conscious of the body. Even without the Halston monogram at the bottom—you'd know the stripped-down but sensuous style. In polyester satin, about $28. For Vassarette. Saks Fifth Avenue, Higbee's, Chas. A. Stevens, Sakowitz, Bullock's. Concord Collection watch. Accessories, fragrance details, next to last pages. Makeup, George Newell. Plates and vases from "Of All Things." Wine goblets by Cartier.

● *The Fragrance Idea*

The ultimate fragrance fantasy: to have a "banquet" of perfumes, bottles and bottles... the luxury of a choice for every mood... the sensuous delight of lavishing it on your skin and hair. Until this extravagant dream comes true, enjoy the delights of using the scents you have in surprising ways. For intimate signals: at the small of the back, the back of the neck, behind the knees. And on the palms and fingertips so your touch will be fragrant.

Andrea Blanch

Putting on a camisole like the one, *left,* is like putting on a special perfume. You feel, suddenly, from-the-skin-out seductive! Even if the black-and-gold lamé's completely covered. Not that it has to be. Let it show under a low-cut dress, an evening jacket. By Fernando Sanchez, about $50. Matching tap pants, about $54. Saks Fifth Avenue; Nan Duskin; Marie Leavell; I. Magnin; Creed's of Toronto.
Bottom: Would you have thought silk chiffon, striped with ribbon, burnished with gold . . . as lingerie fabric? The wisp of bra and string bikini from Ora Feder Designs. The set, about $78. Henri Bendel; Lingerique, Troy, MI; Sakowitz; Crockett & Harris, Denver. Champagne glasses by Cartier. The apartment designed by Patino-Wolf. . . .
Right: More of the difference in line, in ornamentation: Sami's copper-gleamed silk chiffon camisole. Not shiny . . . it has a gilded look; a more delicate, sophisticated appeal. About $64. Saks Fifth Avenue; The Freudian Slip, Los Gatos, CA; Chaise Lounge, Los Angeles; I. Magnin, Beverly Hills; Victoria's Secret, San Francisco. Makeup. George Newell, Alberto Fava. Accessories, fragrance details, next to last pages.

● *The Fragrance Idea* . . .
If your skin is dry: before you put fragrance on your body, use an unscented lotion—the oils will hold the fragrance longer. It's a good idea for any skin, and Clinique's Special Hand and Body Lotion is a good choice. And there's a lot to be said for the idea of putting fragrance **on before you go to bed.**

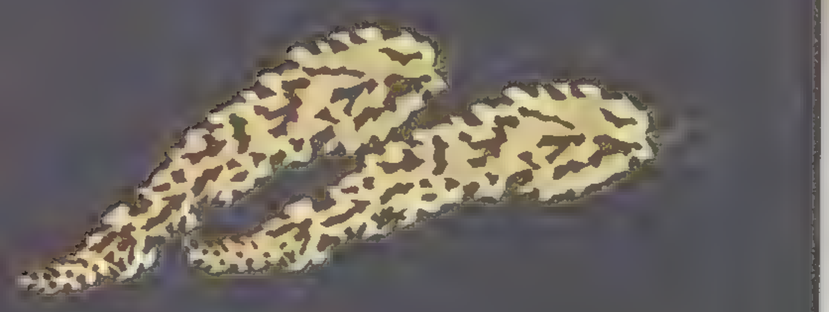
Fragrance
AN INTIMATE Lingerie
ASSOCIATION



1. Ken Begun's knockout cuff: gleaming gold mesh with a square-cut rhinestone. $45.



2. Geometrics: chunky gold-leaf earrings set with blue/green multi-faceted stones. Ken Begun. $32.



3. When you're "dressed": Mary McFadden's light, lacy "wisteria" earrings, dipped in 22k gold. $160.

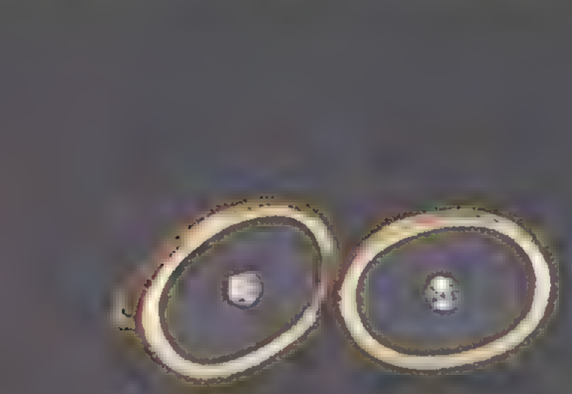


4. Givenchy's inch-wide belts in red piped in black, in plum piped in gunmetal. $32 each.

This season's—any season's—best gifts: accessories. Now, ornamented. decorated... in new colors, new texture combinations. Starting here, with classic (glamorous!) black-and-gold—updated, flashed with jewel-bright color...

CHRISTMAS FINDS

Something special: Thea Porter of London black silk chiffon bolero and matching scarf, embroidered in silver and gold ($315). Something else: dazzling diamond/onyx/gold earrings, from M&J Savitt ($3,200).



5. For day, for evening: black/gold oval earstuds, centered with rhinestones. Trifari. $9.50.



6. Clean-lined, racy: the new Carl Zeiss sporting glasses. Grey lenses, $39.95; vermilion, $49.95.



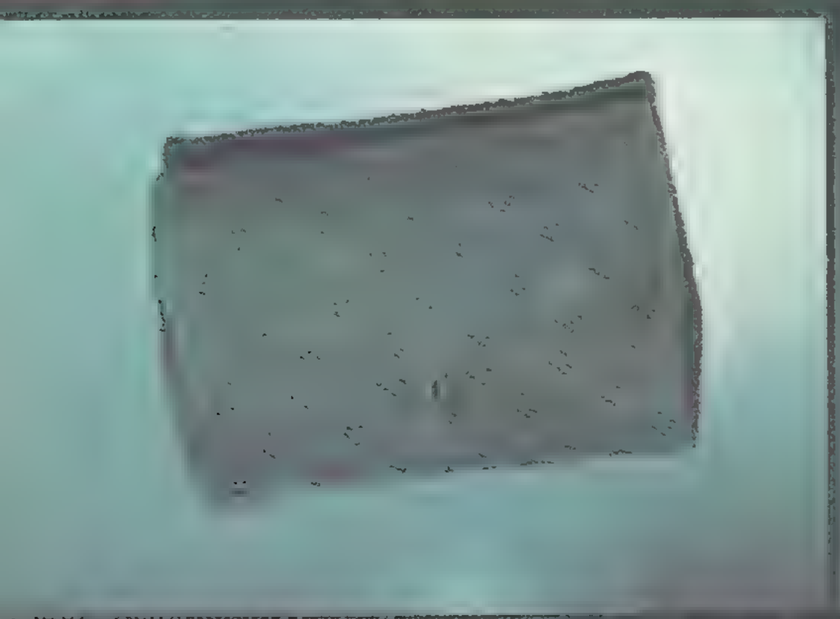
7. Newest weekend carryall: from Gucci, a black lizard satchel with shiny brass trimming. $2,500.



8. Pin trio, from left: Ben-Amun, $17; Robert Lee Morris at Artwear, $70; Bonwillum Designs, $61.



13. Black-with-brights: hand-stitched leather gloves. Christopher Trill of London. $50.



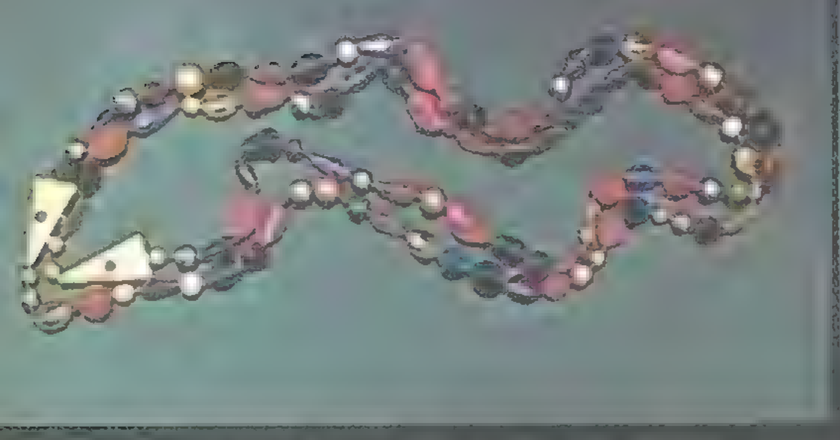
9. Wonderful textures, easy glamour . . . Calvin Klein's suede clutch, bronze nailheads. $230.



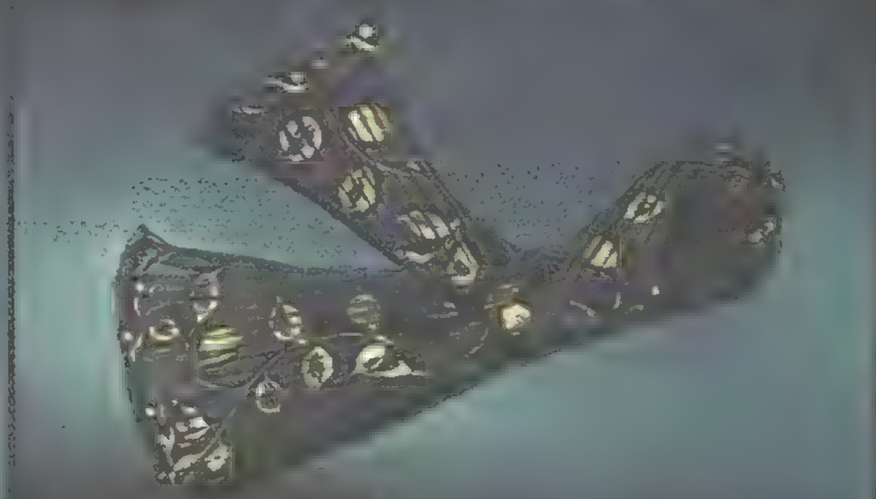
14. Mary McFadden's emphatic gold-plated brass wrist-cuff with an oval crystal inset. $560.



17. Unexpected—a knitted sweater set with embroidered "jewels." Walter Albini. $1200.



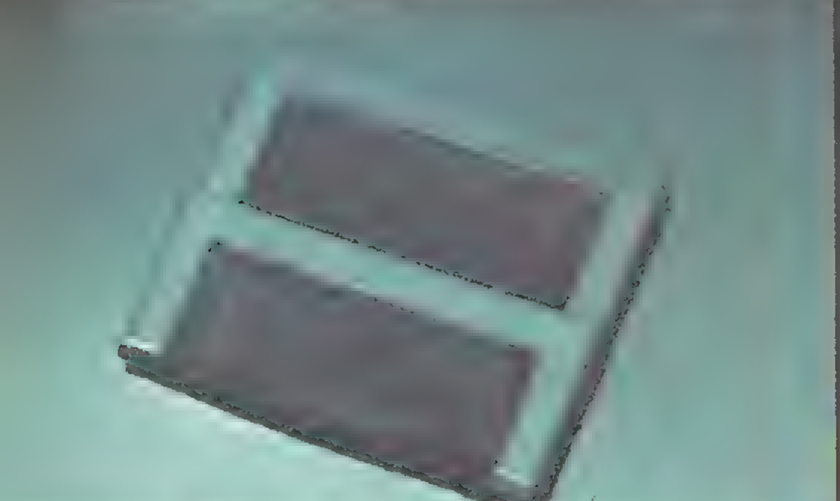
10. Jewel-color beads with gold-leaf triangles—in a new longer length. Bonwillum Designs. $90.



15. The dinner scarf—iridescent, pleated, hand-painted in gold. Julia Sanchez Designs. $120.



18. Eye-catching—Chanel's wonderful shell-carved brass earrings with "ruby" drops. $130.



11. Works anytime—black suede clutch with black leather trim. Nazareno Gabrielli. $223.



16. The muffler—in fur! Maximilian, New York grey fox. $250. Jacket, Stephen Burrows for Robert Sidney Furs.



19. For a certain level of glamour—a black lacquer/gold leaf wood clutch. Rafael Sanchez. $320.



12. For day, the soft chenille "neck-warmer" in classic black, cream, and red. Echo Scarfs. $20.



All prices approximate. Details, ...es, next to last pages. These four pages: hair, Bob Fink of Pipino-Buccheri Salon; makeup, George Newell.

20. Another kind of "jewel"—a gold-mesh bow to turn a look to evening. Rosemary Peck. $55.

CHRISTMAS FINDS

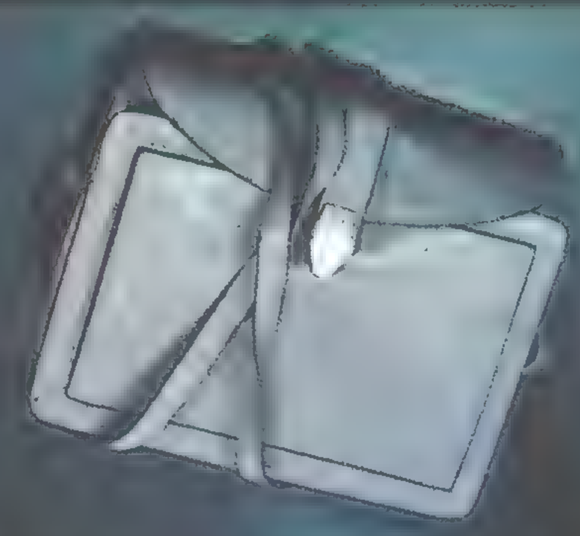
...In grey—the newest accessory neutral. Sophisticated grey, day and night. In an interesting range of shades—palest white-grey to deep pewter. And in interesting texture combinations—mixed with shine, with jewels, with color. Here, grey in jewelry, bags, belts to give...to own!



3. New silver shine in a bracelet with chunky emerald-cut rhinestones. Donald Stannard. $40



4. Sculptured pewter and gold-painted clip earrings—on a lapel, a pump, too! Ben-Amun. $18



5. Shape—texture—in a bag for day. Krizia's light-grey calfskin, snake-head buckle. $350



6. Bold design—silver/crystal bracelets. Joanne Cooper for Cinet. Narrow, $40; wide, $50

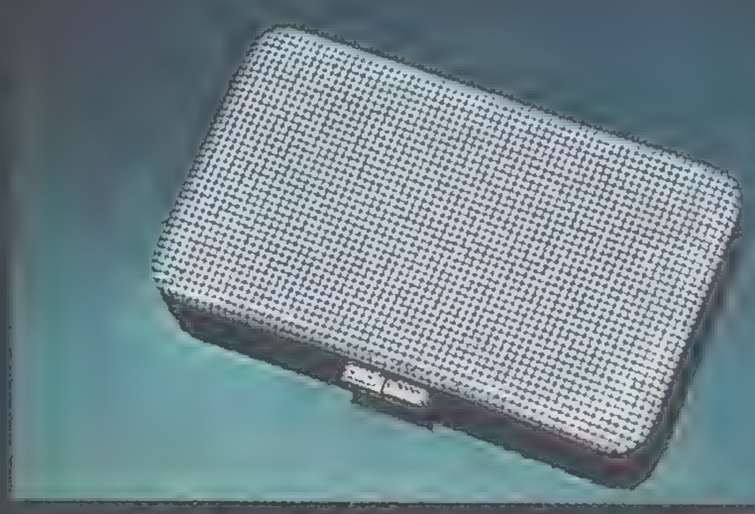
Grey at night: Giorgio Sant' Angelo's reversible lame'/velvet jacket ($950), gunmetal earrings (Marieluisa Stern for Stigi, $40), beaded/pewter cuff (Ben-Amun, $240), bugle-bead necklace (Rosemary Peck, $50)



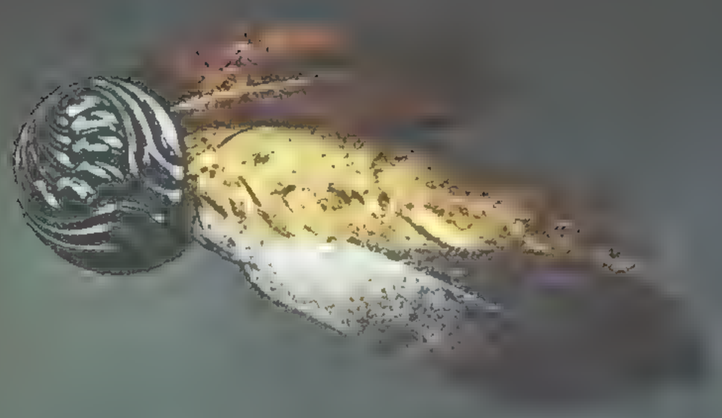
1. Pale feather-and-rainbow-crystal earrings. Constance Maslow at Magda K. $16



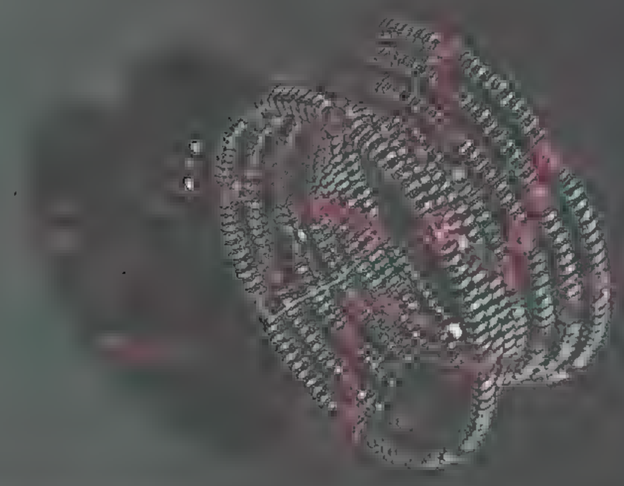
2. Flower-shaped crystal earrings with strands of faceted grey beads. Joseph Mazer. $60



7. The most!—allover rhinestone beading on a black satin evening clutch. Judith Leiber. $460



8. With a suit: Constance Maslow's Art Nouveau pin with metallic feathers. At Magda K. $20



9. The bangle in antique grey with a surprise of color: rose glass beads. Jessica Rose. $96

All prices approximate. Details, stores, next to last pages.

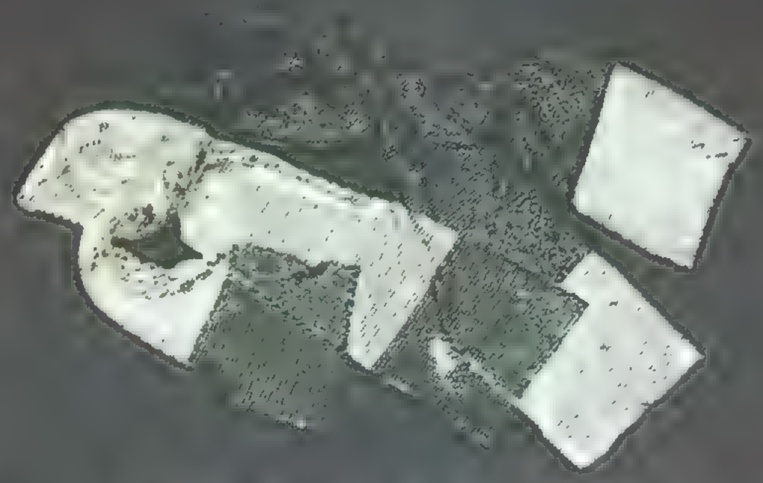
John Stember



12. All-grey dressing: Bottega Veneta's woven leather clutch (perfect "smaller" bag. $325). pewter glass cuff (Ben-Amun. $55). Ralph Lauren's mink-trimmed cashmere coat (for the Tepper Collection. $2,000)



10. Texture—by the armful! Monet's lineup of silver and gold bangles. S. $5. M. $7. L. $8



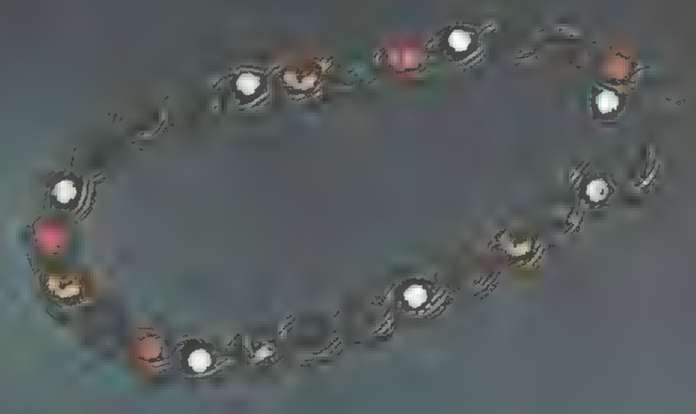
13. Easy day-to-night: silver mesh/black diamond mufflers. Whiting and Davis. $95 each



16. Shimmering silver leaf on wood—Bonwillum's rounded cuff with a large rhinestone. $45



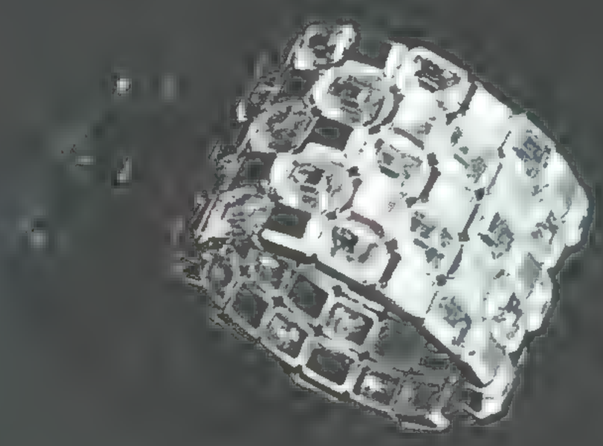
11. Silver/royal beaded belt. Marchant. $125. silver-painted bracelet. Ben Amun. $16



14. New neck jewels: Kenneth Jay Lane's pewter-link choker set with colored stones. $25



17. Unique—gunmetal coin earrings with stone drops. Marieluisa Stern for Stigi. $48



15. Real glamour in a dazzling cuff of pewter-and-crystal squares. By Joseph Mazer. $350

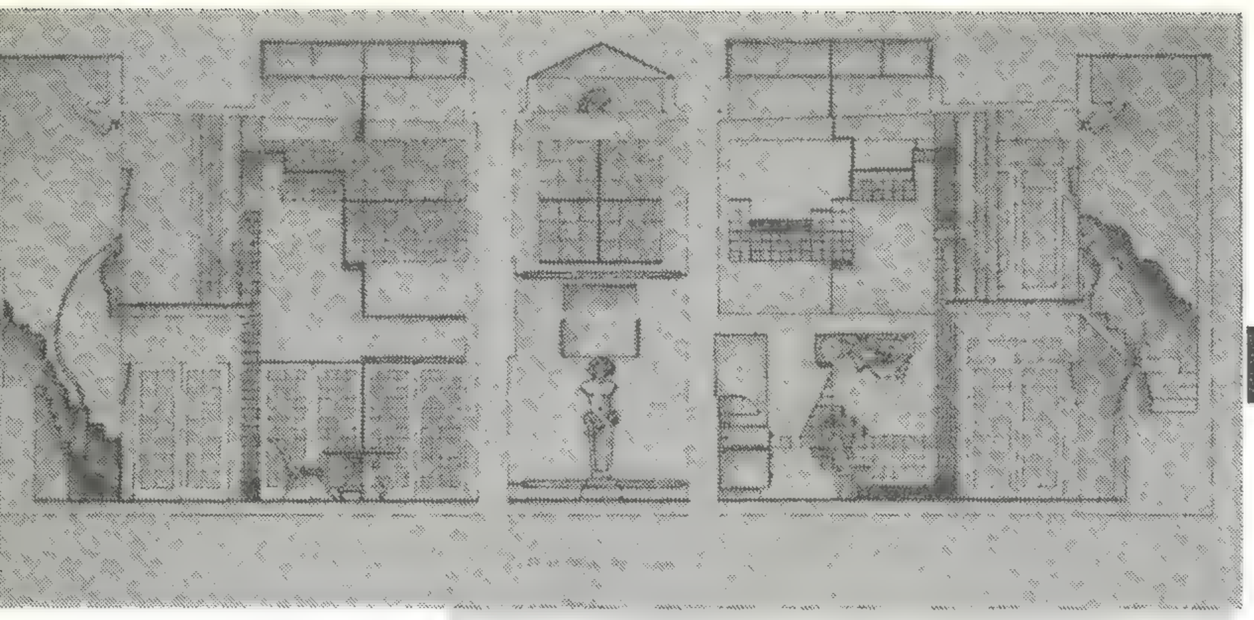


18. The ultimate sash: crushy grey snakeskin studded with rhinestones. Heaven Designs. $155

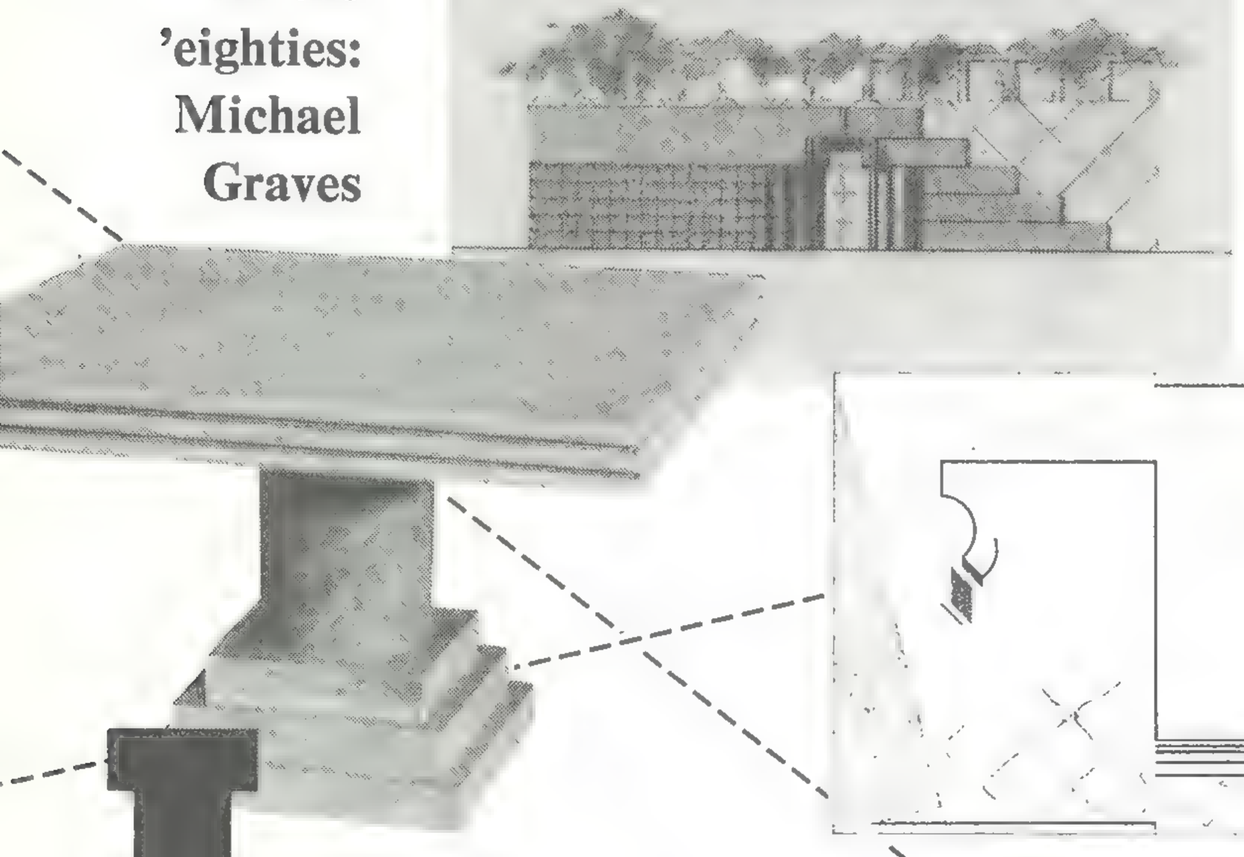
Living: Ideas and Trends

The man to see
...pot to prize...
vocal glasses
...svelte time

By Barbara Plumb



Architect for the 'eighties: Michael Graves



In the tradition of Le Corbusier and Frank Lloyd Wright, architect Michael Graves takes classical details and historical references and interprets them with his own exciting style: highly personal, nonderivative, consistently identifiable in his designs for houses, furniture, rugs, murals. Earlier this year in a show at New York's Max Protetch Gallery, many of his drawings were sold—some to The Museum of Modern Art in NYC, Vassar College Art Gallery. *Shown here, from top*: drawing for converted warehouse in Princeton, NJ, where Graves lives; drawing for Kalko residence in NJ; paper model of marble table designed for Sunar furniture company; cartoon of a rug woven by V'Soske, NYC.



MASTERFUL GLASS Five hundred pieces of glass—eighteenth century to modern—by leading Czech artists begin an American tour at Chicago's Museum of Science and Industry, November 11–January 14. The international-exhibit design organization in Brno—creators of the prizewinning Czech Pavilion at Montreal's Expo '67—designed this show, *Czechoslovakia Presents Ceska—The Art of Glass. Above*: Brandy snifters in differing shapes (with such names as Long Fellow, Moon Face, and Slim Lady) produce varying bell-like tones when used in a toast. By Moser; sets start at $250, at Ceska Galleries.



Energy-saving stainless-steel espresso maker, right, new to the Design Collection of New York's Museum of Modern Art, has wide base for even heating, non-drip spout, a lever on the handle that seals with a snap. Two sizes: three or six cups. Designed by Richard Sapper. $55, at MOMA's Museum Shop, NYC.

Time designs: thinner than ever

Dieters aren't the only ones thinking thin; watchmakers have been slimming, too. Delirium II, by Concord, *above*, thinnest watch in the world, no more than 1.48 millimeters thick—thinner than a penny—owes its svelte shape to the elimination of a traditional watch face (hands are read over the exposed works), and the world's smallest battery, motor, quartz tuning fork. Only twenty of these 18k-gold Swiss timepieces will be produced each year, at $16,000 each. . . . Not exactly fat stuff either at 1.79 millimeters—slim as a quarter—Seiko's new analog quartz watch, with its one-year battery life, is accurate to within ten seconds per month. Two designs—18k-gold face or black onyx face, *right*; $5000 each.

FASHION PHOTOGRAPHY

(Continued from page 359)

photographers to find new ways to express seduction. Less became more, and the simple portrait of a woman in clothes—but this time with a real focus on the woman herself—established the true relationship and scale of importance of clothes, of fashion, of ornament to the woman wearing all of these necessary or unnecessary accoutrements.

Fashion photography has played an extremely important role in the emancipation of women. No other group of human beings has been portrayed so extensively and so publicly; and no other medium has reproduced as many varying images of women as women's magazines. If one puts together all the advertising photographs that have been published with all the editorial photographs of fashion and of personalities, the total is staggering.

The images of women accumulated through the years since photography began have left their imprint on the collective unconscious. The question of whether a photograph is art or is not art has very little meaning. The real achievement of fashion photography is its ability to create a memory bank of the way women at a given moment in certain societies have looked and cast their power spell.

Today, fashion photography has to portray "real" women with a purpose to their lives; it has to show—by the woman's expression, by the movement of her body—that she is involved in an active, intelligent life. The new awareness of the modern woman has to show through in the new fashion photography. A stupid beauty has no appeal.

Women who work no longer have time to go to a couture house for five or six fittings. There are no personal maids to button a hundred tiny buttons. The whole process of washing and ironing by hand had to change in a busy working world. Women wanted to free themselves from a do-nothing concept of life, and the fashion industry had to face the elimination of much that stood for luxury and elegance.

Elegance is an intensification of fashion. It is the ennobling ingredient that makes wearing clothes a form of culture. It is the tangible measure of admiration that a woman has for

"Elegance makes wearing clothes a form of culture"

herself and the admiration of the creator of the clothes for his unknown-to-him heroine. Elegance may be natural and inborn or artificial and imposed. More and more, in a healthier world, the physical beauty, the grace of a coordinated moving body triumphs and forces on fashion the primeval elegance of nature. To sense and to express these values and to translate them into pictures demands tact and taste that are very special and rare. It is through the sensitive subtlety of the good fashion photographer that these visions are best entrapped.

There are in the history of fashion photography unforgettable images created by the few extraordinary artists of the camera who have put their visual stamp on whole periods of fashion—De Meyer, Steichen, Beaton, Hoyningen-Huené, Horst, Frissell, Penn, Avedon, Klein, Bourdin, Newton, Elgort, Turbeville, Lartigue. These are men and women who were able to develop a unique personal style and a certain personal manner of seeing that, through the repeated publication of their work, became linked forever with their names. Photography in general is an anonymous medium; and the achievement of the few greats is a triumph of obsessive, unshakable persistence in expressing and creating a personal style and vision.

Photography is an expensive, squandering process and demands enormous financial outlays. Film, cameras, electronic lighting, studios, staffs—all are prohibitively costly. The photography of fashion and the proliferation of advertising in women's magazines have created an immense opportunity for work and money. Many photographers have supported their creative non-fashion work through these new outlets, and a creative interchange has enriched their double activities.

As opportunities for photographers grew, a big change in the history of fashion photography came about: the appearance of a star system—star photographers and star models. The photographer of talent assumed a vital role. To insure his exclusivity, he was signed up by a magazine or advertiser, put under contract. Large sums were guaranteed; and, from one in the role of an editorial illustrator, an employee of the *(Continued on page 394)*



(Continued from page 393)

magazine, the photographer became a semi-free powerful entity who dealt from strength with his now equals, the editors.

This change sometimes transformed magazines into showcases for the creative whims of the photographer. But the danger of loss of control could be averted by judicious choice of the photographer in the first place and finally by the veto retained by the editors to publish or not to publish. Nevertheless, a tension always remains; and, out of this wary relationship, very often unexpectedly striking essays and individual pictures result.

In the ancient tradition of the Chinese, the true artist remained an amateur. With fashion photography as well as with art, it is the "amateur" who retains a certain naïveté and freshness in his response to any given assignment. Faced with a woman and a fashion, he may take an approach that is more subjective and more intimate than that of the professional. This approach allows him to come closer to the personality of the wearer; he will not concentrate, as a fashion professional might, on merely documenting the clothes. He may have the inspired courage to risk the throwaway picture. The professional seeks perfection. The amateur may through accident achieve the yet unseen. This gamesmanship of art is a gamble with oneself against all restraints and the ability to surmount a sometimes pedestrian assignment.

The photographers who have achieved the most interesting results in fashion are the men and women who have been able to bring the enrichment of their other work as non-fashion photographers to a fashion photograph, the ones for whom the fashion became part of their larger experience as photographers involved with and aware of the world around them. The discipline of serious portraiture, the respect given and observed in contact with personalities, has made many photographers see the fashion model as a human being and not only as a mannequin.

With the evolution of women's attitudes, the tricks of old-fashioned seduction are slowly disappearing from the fashion photograph. A healthy, energetic, flirting image has replaced that of the hypnotizing seductress. The modern temptress has created a new sex symbol and a stronger bond with the spectator.

In communicating with the reader, in revealing intimacy, women fashion photographers have played a vital role. Men photographers are more concerned with structure, composition, strength, form. Women are sensitive to form, but they are able to see beyond the appearance of strength toward an inner strength that is deeper and more in harmony with the essence of femininity. The emergence, today, of a great number of women fashion photographers comes at a time when fashion itself is more fluid, less structured.

Women, in their active lives, want to move; and modern clothes are no longer the straitjacketed, corseted, pre-sketched garments that once entrapped women into an idle and passive life. This revolt of women against the dictates of a man-imposed image has been caught by women photographers who know how to portray the multiple moods of woman. Through their work, a new image is emerging: an image not only of the triumphant, all-happy woman but of a contemplative, intelligent, meditative, sometimes happy but also sometimes suffering and bewildered being. These women photographers also know the secret of tenderness, that God-given power to soothe and to love. And these images are the answer to the great subconscious longings of both men and women.

The whole question of visual appeal has never been deeply studied. What interests a woman in a picture of another woman? Should the model in the photograph be calmly absent, so that the woman spectator can take her place in the dress? Should she be visually stimulating, so that the woman reader will want to look like her in order to achieve the model's aura of success? There is now a newer approach: one that expresses the model's awareness of realities that are more serious than just the wearing of clothes. In modern fashion photographs, all stylization, mannerisms, or abstraction are but quaint, superficial approaches working around the essential; and that essential is the human being with whom the spectator can identify.

Today, because of their involvement and awareness and of their new technical means, photographers are able to catch a reality that

> "The new imagery reveals women at their most intense moments of being"

has brought the fashion image closer to a new form of art. Moments are caught that are unseen or barely seen by the human eye, and this fixation on paper of the everyday invisible—perhaps more beautiful than the everyday visible—has created a new experience. Hair is now caught in a glorious moment of abandon in space. Bodies flying, running, or just moving unexpectedly within the frame of a camera have made a new imagery, one that has revealed women at their most intense moments of being.

Photography is a voyeuristic medium. Men and women have a built-in psychological urge to observe and glorify the beauty of women; and a part of women's eternal role has always been to stimulate erotic desire. This can be achieved, in a fashion photograph, through the model, through clothes, through makeup and hair and all the artifice of fashion. The photographer, in a sitting, is concerned with intensifying these areas of appeal. A good model is also involved in provoking the photographer—by her movement, her expression, her attitude—to fall in love momentarily and to capture this fleeting seduction. It is not an accident that cameras have a phallic association; and this teasing relationship between photographer and model—this attempt to show the non-contact rape of a given woman—sometimes brings out the unforgettable, and orgasmic, picture.

Many great fashion photographs have been created out of the very special bond that existed between photographer and model; and many of the great models who stamped the work of key male photographers lived with or married the men under their spell. There is a special image that can be caught if a man is in love with the woman he is photographing, for he sees her more vividly through the magnification of desire. His photograph becomes more than a document of fashion; it is a lasting trace of a moment of "blind" passion.

Fashion photography attempts to portray the archetypal woman. This image varies superficially at different moments of history; just as fashion changes, our taste in feminine beauty evolves, and each era has its own demands. The modern model is very young. The camera ages people quickly; a model of sixteen or eighteen is seen through the eye of the camera as a glorious thirty. Youth, energy, and an inner dynamic quality are essentials for a great model. So is the ability to shed professionalism and become herself.

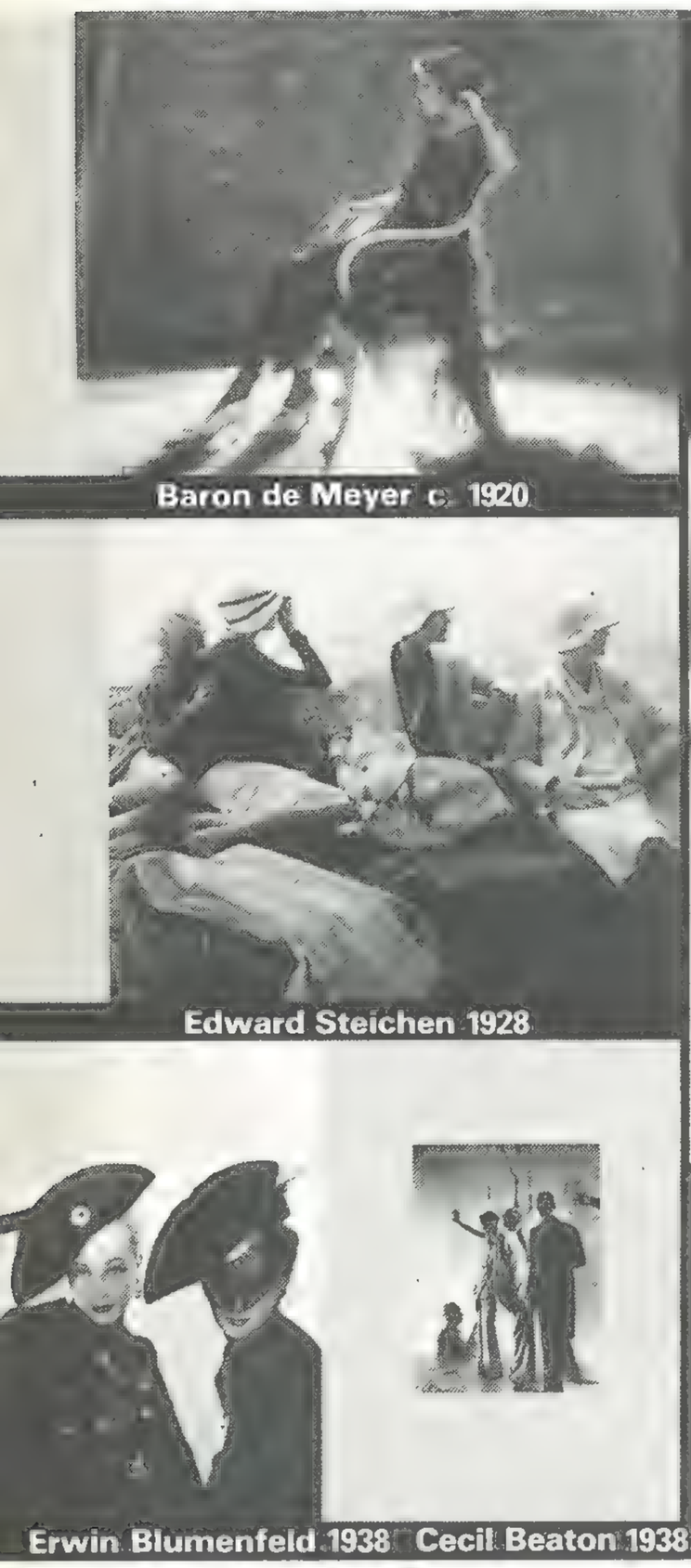
The model today brings into the studio the reality of a modern young woman's life. Her body has been moving in a discothèque. She has been jogging. She has been exercising. She has been making love. She has been living an active life. She often arrives in the studio dressed in blue jeans and then, like an actress, assumes her role. The enrichment of the photographer's vision is the link that makes clothes part of the image of the moment. The photographer no longer dictates a pose; he catches a glimpse of life that connects him to a physical reality outside the deadness of the studio.

Modern photography—with the liberation of mental and social restraints, with the freeing of modern dress—has dared to suggest more explicitly erotic situations and to present more nudity. Some photographers today have attempted a visual breakthrough by an individual style based on shock. Scenes of terror and violence have crept into the photography of clothes; but it is as if each magazine were a stage and everything on the stage were pure make-believe. Nothing is to be taken seriously; all is theater. But the attention-getting value of the resulting strangeness keeps clothes that could otherwise be quickly forgotten imprinted on a reader's memory.

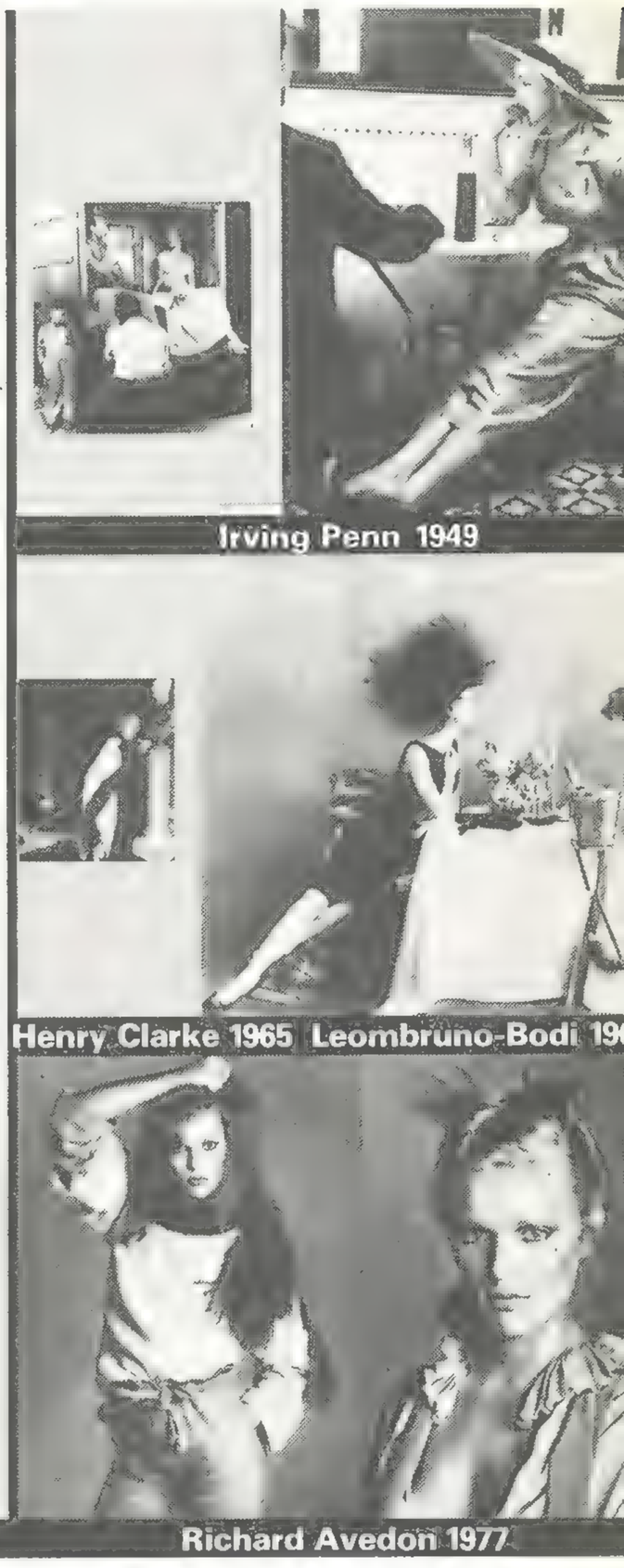
These attempts to shock stem from the success of contemporary art. To startle the spectator has always been the desire of the avant-garde artist. But with this type of subject matter, national tastes, cultures, and religious barriers play an important role. France and Italy will accept a greater visual freedom than will England or America. Europe accepts readily photographic images of a sophisticated, luxurious, "decadent" world. On the other hand, the American photographer, bred in a more puritanical and idealistic culture, faces a much wider audience. The imitation of an avant-garde group and its kinky fantasies is not a goal for the American public. A respect for moral values, happiness within the daily reality of life, and well-being within a working society are still the American ethos.

Contemporary fashion photography gives pleasure to the reader, and this is achieved most easily by a smile. The smiling syndrome is one of the new standbys of fashion presentation and primarily an American phenomenon. In advertising, nothing sells better today than a product that is stamped by the smile and the seductive appeal of a beautiful woman. And the most unexpected products seem to need not only that human appeal but also the glamour, the confidence, and the stamp of approval that fashion can give. The modern escape is into the illusion of all-pervading happiness. The model signals to the reader that she is happy in what she is wearing, that she is happy in her world. But maybe this standardization of communication through happiness is *(Continued on page 396)*

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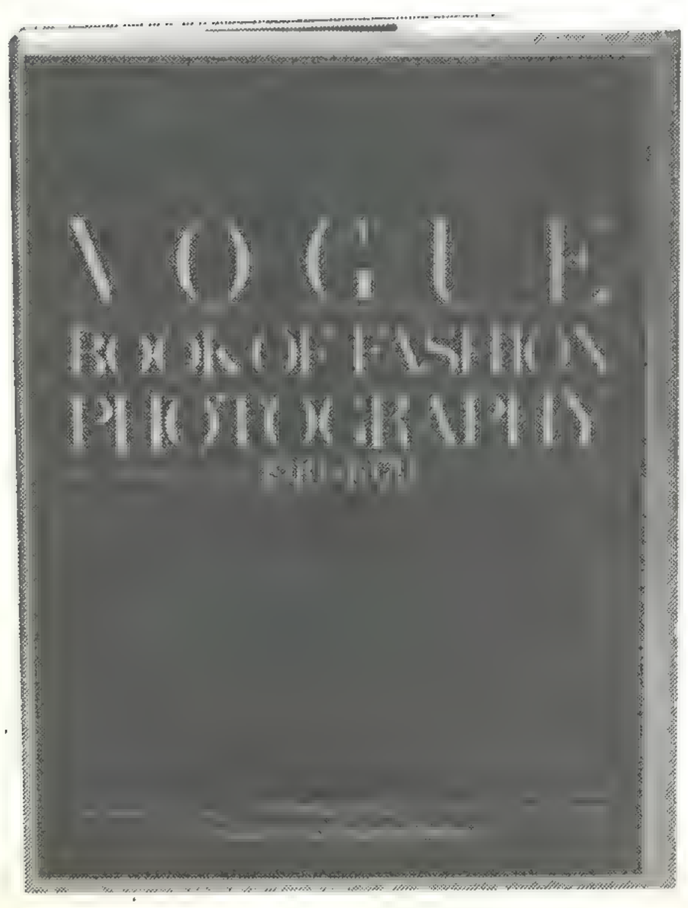






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FASHION PHOTOGRAPHY

(Continued from page 394)

one of the reasons creative fashion photography is sometimes swamped in a sea of banality and sameness.

In the relatively unique and still special environment of Vogue, the smile is not a must but is present when its charm expresses a moment of relaxed pleasure and fun. The hard sell is left to the tough commercial pressured world. But fortunately all is not greatness and seriousness in our fashion photography. The world needs a sense of play, of entertainment. To provoke the noble, one needs the contrast of the trivial and amusing. Women know how to use lightness and charm to achieve success through delight.

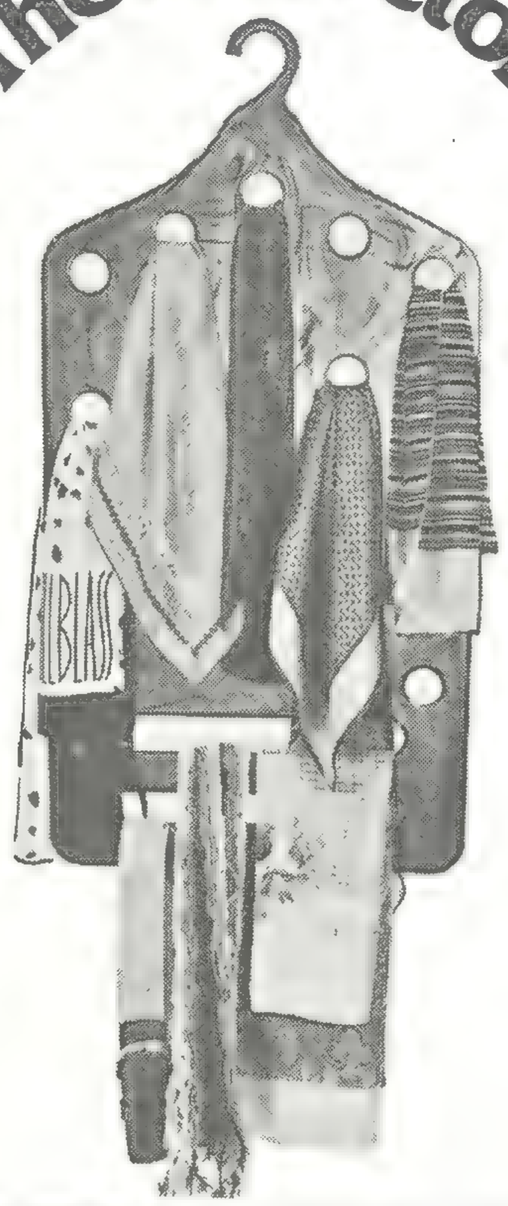
This light touch is in the spirit of the young of our age. They are building a shield of happiness against the terror that surrounds us. This exuberance and nonrestraint in fashion are an affirmation of faith in the survival of the individual through repeated exercise of freedom of choice. This choice of look is the visible proof of a nonconformist democracy—and the real moral ingredient of fashion today. What still is missing from most fashion photography is a sense of the sacred. We are in the realm of the ornament of the profane, and this lack is the reason why fashion and its documentation are often considered frivolous, nonessential elements in the human puzzle.

Sometimes, as if seeing through and beyond the fashion, a photographer reaches the real woman inside her cocoon of fabric and there is a glimpse of a touching humanity. Perhaps this kind of unique and noble fashion photograph stems from the realization on paper of a sense of awe and worship—the respect and admiration not for the superficial vestments but for the expression of an ideal of life and the eternal beauty of a woman's face and body. Unless they achieve this climactic level, thousands of photographs are but foreplay that tease us to expect the unique revelation—the unexpected picture that will add to our mental-image file of an unforgettable idea.

If one puts together the millions of photographs printed in the Vogues through the years, a very human—and noble—concept of woman emerges. The respect for the person and the visualization of life through that person is what great fashion photography is all about. Whatever their pictorial or creative value, Vogue's photographs retain a vital historical importance. This documentary value is one of the unique contributions of fashion photography to the memory of civilization. Because of the extraordinary continuity of the Vogues, it is possible to look back through their pages and to assemble a unique visual history that illustrates our yearning for roots in an attractive past.

Photographers who through the years thought they were performing a humble, necessary task of showing what clothes existed for the needs of a given moment, in spite of themselves, unknown to themselves, were involved in a much grander scheme. They have shown that there is a possibility of achieving beauty, happiness, and progress and that through liberation from superficial restraints and mannerisms a better and more attractive life is possible. Their visual panorama is in reality a record of the freeing of human beings. ▽

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THE 'TWENTIES

(Continued from page 354)

enough to inspire enthusiasm and optimism about progress and future possibilities, and there were still enough taboos to make sex and bootleg drinking daring—and fighting bulls still seemed the really manly thing to do.

Talking about the 'twenties below, William Lieberman and I discuss the special flavor of that magic time and what Lieberman plans when he takes over at the Met in 1980.—B.R.

Barbara Rose: Why did you choose to celebrate MOMA's fiftieth anniversary with *Art of the Twenties?*

William S. Lieberman: Originally, I thought the best way to celebrate the Museum was through its collections. As you know, the Modern is having a building program—starting with demolition now—and I thought: What could be a more eloquent demonstration of our need for additional space than to show the paintings and sculpture and prints and drawings, even objects and designs that have been promised to the Museum? But the Museum decided not to do that. So I suggested instead an exhibition to be called *Art of the Twenties* that would combine all the Museum's collections: painting, sculpture, architecture, design, film, photography, drawings, prints, some material from the library, and some material from an absolutely unknown theater arts collection. I wanted for once to unite all the curatorial departments of the Museum by using a specific theme. The extraordinary thing is that everything in the exhibition belongs to The Museum of Modern Art. Not one loan in it. We have enough 'twenties material to fill all three floors of the museum!

BR: Do you feel there is a period style of the 'twenties that unites all the art, creating a stylistic coherence for the decade?

WSL: I would say no. But there is of course a sort of "moderne" style. You can see evidence of that even in Miss [Georgia] O'Keeffe in the 'twenties. Basically, it is a Purist style. There is one section of the exhibition that is called a Modern Style, and Purist artists like Ozenfant and Le Corbusier will be featured.

BR: This is really the style that became popularized as "Art Deco." To me, the "Modern Style" is basically geometric and decorative, with graphic overtones, and coming out of ornament.

WSL: I couldn't agree with you more. Another section of the show will be Geometric Abstraction. It is basically about the circle and the square, a theme that unites Lissitzky and Mondrian, Moholy-Nagy and Van Doesburg. These relationships between Constructivism and Neoplasticism as geometric styles that were contemporary will be emphasized.

BR: I am particularly interested in this exhibition because for me it's a way of looking at objects and pictures horizontally in a historical cross-section. This is a much more European approach to exhibitions—the encyclopedic approach of the big Beaubourg *Paris-New York, Paris-Berlin, Paris-Moscow* shows that emphasized comparative material from various disciplines.

WSL: What I am really doing is pretending that The Museum of Modern Art opened in November, 1929—as we did—with an exhibition that surveyed all the visual art of the previous decade. *Art of the Twenties* would have

been a logical show to open with in 1929. Alfred Barr actually intended a show like this, but the trustees wanted something a little bit more solid. So it was decided to have only five artists in the opening exhibition. People usually only think of four—Cézanne, Van Gogh, Seurat, and Gauguin—but actually, in early thinking about that first Modern show, there was a fifth artist, Renoir. Over the summer, Alfred refined the show, left out Renoir, and, of course, that began the teaching of modern art with the four pillars as we know it.

That we could have actually opened with the *Art of the Twenties*, however, is rather amusing. I am sticking very closely to the idea of a decade—1919, the year after World War I, to 1929, the year of the Crash and MOMA's opening. There are three exceptions and everyone's going to latch on to them, however: One is our Stuart Davis "Egg Beater"—that's "Egg Beater V," painted in 1930, but he began the series in 1927. Our second exception is Sheeler's "American Landscape," another later painting of a series begun in 1927. Our third exception came to me as sort of a shock: Schlemmer's "Bauhaus Stairway," which was done in 1932, when Schlemmer had long been away from the Bauhaus.

BR: What was so special about the 'twenties?

WSL: There were new themes like the machine and the robot. We will have separate sections on these mechanical themes, combining all visual media. It's amazing to think that the word "robot" was only invented in 1919! Another section deals with what I call the "False Mirror." (It could also be called the "Painted Dream.") In it, there is dream painting by Magritte, but juxtaposed with the German New Objectivity of Otto Dix to show that the mirror is sometimes the real world, but sometimes the world of dream. These paintings are immensely three-dimensional. They are really painted dreams.

Another section will be the World Transformed. That covers both the Impressionist and Expressionist tradition, combining Lovis Corinth with Matisse. Believe it or not, these juxtapositions work. If you drop the labels, Expressionism and Impressionism, and don't try and put it all into a category, you really get a much broader view of what actually happened.

But I've had most fun with the section exclusively in black and white—prints, etchings, lithographs, with black and white photographs—all devoted to the theme of the city. We have enough in this collection to do a complete show on The City.

BR: Would you say the dominant themes of the 'twenties are the consciousness of the urban environment, the machine, and the city? I'm trying to get some sense of why for you the decade of the 'twenties is so important.

WSL: Well I'm very prejudiced; I was born in that decade. There is a continuity, of course. Even if there is no overall style, there are indeed several major themes that you can channel things through. For one thing, strangely enough, it's a decade Picasso doesn't dominate. New artists emerge in the 'twenties. And there will be rare and in some cases absolutely unknown graphic works in the show. I am particularly interested in the visual comparisons—you know, it's definitely a show to be looked at and not read about.

BR: I think we are fascinated by the 'twenties because of the dovetailing of two worlds. One of the reasons people are so attracted to the 'twenties is that there's the atmosphere of experiment, and at the same time very traditional images, techniques, and crafts. And of course, there is the excitement of spectacle: circus, cabaret, and street life.

The 'twenties was such a rich period in graphics generally. Why do you think it was so inventive graphically?

WSL: I really don't know why, but particularly in Germany, there was a tremendous vitality in graphics. Even the Chagall I'm showing was done in Germany, before he went to Paris. And Schwitters and Lissitzky actually worked together doing prints in Germany. It was an exchange during the early part of the 'twenties that really was quite fascinating.

BR: Of course because the French were so very good at making us forget the Germans, the German contribution to modern art is often slighted I think.

WSL: It's amazing the way the Italian contribution sort of vanishes during the 'twenties. In fact, it was very important.

It's so funny, when you slice a cake all the slices taste different. By taking the 'twenties as a slice, you get another taste of modern art. I don't think someone could do that for art in the 'thirties.

BR: No. That's why I keep addressing myself to the question of coherence of the 'twenties.

WSL: I think Paris has a lot to do with it, with Americans going to Paris. It was triggered of course by the Europeans first coming here, but they did that around the First World War.

BR: How many Americans are in the show? I noticed in your critique of the European 'twenties show, you say there were no Americans, as if American art didn't exist in the 'twenties.

WSL: In fact, there's *(Continued on page 398)*



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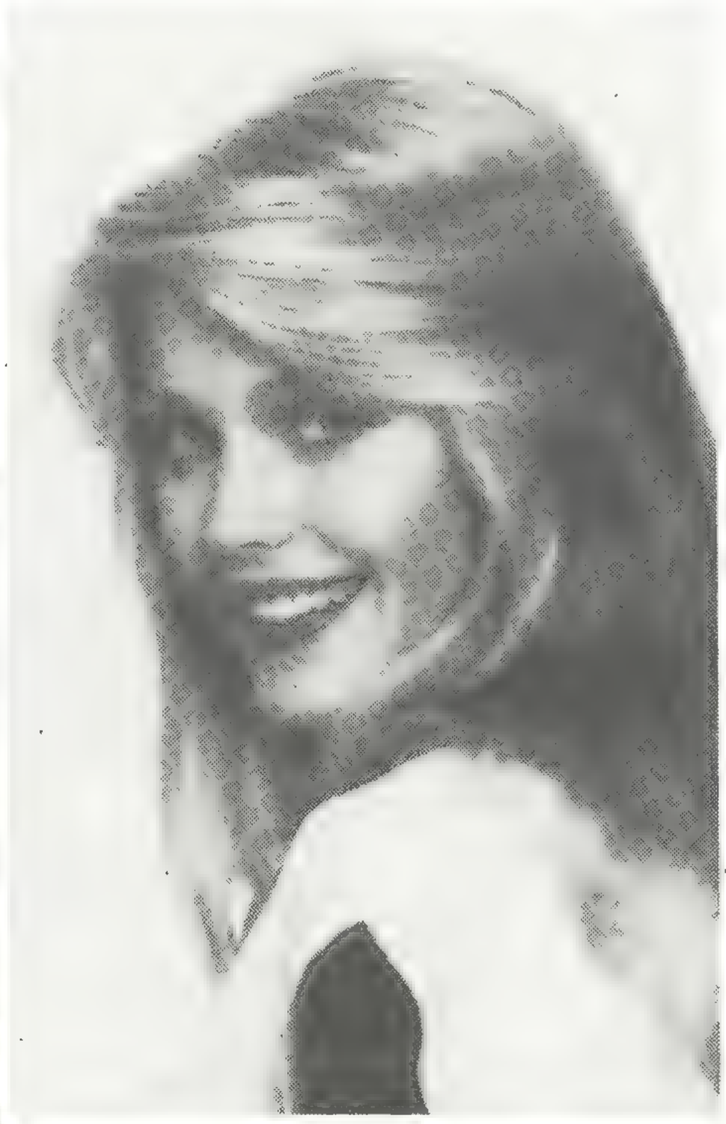
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(Continued from page 397)

a lot of American work in the show. For instance, the modern style of Peter Blume is going to surprise people. And there are works by Nadelman, Lachaise, O'Keeffe, Feininger, Preston Dickinson, etc.

BR: I suppose one could say there was a streamlining quality to everything. For example, Precisionism—American Cubist-Realism like French Purism—is an architectural style. And it seems that in the 'twenties, other arts, architecture, photography, film, began to dominate painting.

WSL: I actually think that film still affected painting in the 'twenties.

BR: I want to get back to this idea of the influence of film and photography on painting in the 'twenties because I think it is enormous.

WSL: Of course Charles Sheeler shows that influence most, which always made Edith Halpert, his dealer, terribly nervous. If Edith could lay her mitts on the photograph of something he had painted, that photograph didn't stay in existence very long.

BR: The truth is at this time many paintings of the 'twenties were painted from photographs and not from nature.

WSL: Painting was seen with eyes trained to think photographically.

BR: I think that's a very significant fact about that whole decade. Even Duchamp's work is permeated by the conception of photography.

WSL: The collage and the photo image are essential to the art of the 'twenties.

BR: Originally, Alfred Barr ran all of the MOMA himself. Then the individual departments were set up. Do you think the departmentalization of MOMA is artificial, since when you put it all back together again as you are doing in *Art of the Twenties*, it all fits?

WSL: In theory it can be put back together once a month with curatorial help.

BR: Would you assess Barr's contribution?

WSL: It's an incredible vision. In February 1920, at Princeton, Alfred began taking [Rufus] Morey's course in medieval art. Morey's course was about the whole of medieval art—statues, tapestry, paintings on walls and books, music, literature. It was a synthesis of medieval culture, a truly interdisciplinary approach. Then, Alfred's visit to the Bauhaus at the end of the 'twenties, before he founded the museum, when he saw a synthesis of modern art being actually taught, must have had a profound influence on him.

BR: Can you say something about the early years and about how the museum changed?

WSL: Well, the museum of course was smaller. It was much quicker to do things. For instance, Alfred, Dorothy Miller, and I could take down a show and put one up in a week. That's impossible now.

BR: Now that you are taking over as chairman of the Department of Twentieth Century Art at New York's Metropolitan Museum of Art, do you have plans?

WSL: I do have one plan. If you were going up there on a job, it would be your plan too, that would be to familiarize yourself with what they already have. Few people realize the Metropolitan began acquiring modern art in the year 1910. If you told that to the average informed person they'd say you're off your rocker. The Met acquired Cézanne at the time of the Armory Show in 1913. They have more modern art than is realized, and of course the representation of American art is extraordinary, but it is primarily from 1900 to about 1940.

BR: I know. I went recently to look at the Demuth watercolors in storage. It is an unbelievable collection, all in boxes. To get that stuff out and on the walls would be an extraordinary challenge!

So essentially, going to the Met, the first thing you want to do is really assess that collection. Really look at it and know it.

WSL: Yes.

BR: Why hasn't that been done?

WSL: I think there's a terrible connotation to tending collections. At the Modern the concern is always with the current exhibition.

BR: Curator used to mean "keeper"—*conservateur* in French. We've gotten very far from that meaning.

WSL: So many curators today are really more interested in the show-biz aspect. I get terribly upset when younger people come to me from around the country and ask what show can I do, instead of thinking what show *should* be done.

BR: I think that's changing. For one thing, the success of a historical show like Margit Rowell's *The Planar Dimension: Europe 1912–1932* at The Solomon R. Guggenheim Museum of Art in New York last year has shown that the public is ready for such exhibitions.

WSL: It was a stupendous show that didn't run long enough.

BR: No, but it was a tremendous popular success. It was not booked for the proper amount of time because there was no faith that the public would respond. Do you feel that the audience is different today?

WSL: Certainly younger people are being attracted here. I think much more than, say, five years ago. Much more than ten years ago. And if you asked the average bright kid today to name some twentieth-century artists, they could snap them off and give them to you immediately. But if you ask the same bright kid to name, let's say, twenty eighteenth-century artists, they couldn't at all. It's rather curious.

BR: The original intention of modernism was to speak the vernacular; so much of it was based on graphics after all. When people come to MOMA today, they come not to a foreign world. It's a world that is much more familiar than the world of the eighteenth-century, which is very remote.

WSL: I must say youngsters here seem to be comfortable just being here.

BR: In that sense, Alfred Barr's mission was totally successful.

WSL: It wasn't a mission, it was a vision. It's amazing that the blossoming of the Museum, the fruition of the Museum, in almost every way can be traced back to his thinking of the early years.

BR: What do you think formed Barr's vision? I've always felt that Duchamp must have been terribly influential on Barr's thinking because he was the only person in America who had that breadth of exposure to the modern movement although he detested much of it.

WSL: Well, Alfred and Marcel were very good friends. Apart from, naturally, playing chess, which they did a lot, I don't know how much intellectual exchange there was. There must have been. I simply did not witness it I suppose.

BR: Do you feel that the authority of MOMA is what it was in the past?

WSL: Its role has changed because other things have happened. The Guggenheim has become active. The Whitney Museum of American Art is now trying to go back to the American past quite consciously, which they had decided to forget for quite some time. The Met has always been involved in modern art. And then at this point, dealers are doing "museum" exhibitions.

> "Innocence, optimism . . . compared to the present, even the decadence of the 'twenties seems innocent"

BR: How do you see the function of curator of modern art?

WSL: I think one must eventually sit down, especially as we approach the year 2000, and really think what the word "modern" means. I'm not suggesting that we reach back to the origins of the nineteenth century, but when The Modern acquired Van Gogh's "Starry Night," there wasn't a Van Gogh to be seen in New York. Today the situation is very different. One of the things that makes me nervous is that they will sneak somebody in above me as curator of the twenty-first-century art, eventually.

BR: The idea of when an epoch opens and closes is very questionable. The definition of "Modern Art" remains open. I think it is interesting that the 'twenties show raises the issue of whether one can artificially separate the various arts or whether the various arts of a period make more sense exhibited together.

WSL: A fascinating thing about the 'twenties is that the decade conjures up visual images to anyone. It really does—whether it's flappers or jazz or, say, toasters—whereas the decade of 1910 does not.

BR: The 'twenties were the golden youth of this century. It was the time when everybody would want to have been alive because there seemed to be so much promise, such a future. In the 'sixties, it was already the future as Apocalypse or the future as Millennium. There was not the same kind of optimism, the same kind of innocence. Compared to the present, even the decadence of the 'twenties seems innocent. If you look at the George Grosz nightclubs compared to what's going on now it was absolutely kindergarten!

WSL: It was the worst of times and the best of times. I think the very name that the individual countries give to the 'twenties is indicative: say the Roaring Twenties, the Germans called it the Golden Twenties, in France they refer to *Les Années folles*. Each country knew that something really quite different was going on—that it was a special moment. ▽

YOUR BRAIN

(Continued from page 360)

system governs our voluntary actions and sensory feelings. When our heart rhythm is disrupted, the autonomic system is not functioning as it should. When we sit on a hot stove, screech and jump, our somatic system is in charge.

Since our special brains and nervous systems are the clues to our survival on this planet, it is astounding that neurology, as a separate science, is a latecomer to the physician's world. Throughout history, almost every major part of the body, rather than brain and nerves, was thought to be the seat of mind and emotion. The Assyrians called the liver the "repository of the soul"; to Aristotle, the heart was the seat of thought and feeling. We still talk of "a broken heart" when we actually mean that we are sad and lonely, even though our autonomic nerves are fine.

A change occurred during the early part of this century. The nervous system and brain, which throughout human history had been given too *little* credit for our very nature, suddenly acquired too *much*. Scientists came to believe that all emotion and behavior originated in nerve and brain tissue. If they could somehow fix that tissue, they might be able to change human nature. This assumption has proved to be as illusionary as the belief that if we cured a malfunctioning liver, we would be happy, wealthy, and wise for the rest of our lives.

Today, a whole new group of scientists, the psychobiologists, who combine expertise in behavioral science with knowledge of brain science, are attempting to find out what *physical* factors underlie our perceptions and our behavioral patterns. There are still very few of these experts, and many have more concentrated training in physics than in either psychology or medicine.

Meanwhile, there are still many misunderstandings about what our brains and nervous systems can and cannot do. For instance, it's not our nervous systems that make us feel nervous: our emotions do that. Nor can an endless wait in a gasoline line at our local service station, or a house full of obstreperous children and dogs, or an impossible employer actually "get on our nerves." What does get on our nerves is something that causes physical pain or impels us to activate a part of our body. Emotional problems may, eventually, result in a series of false signals through our nervous system that impel some organ to respond inappropriately: the "flight or fight" syndrome, for instance. But the brain and nerves rarely *cause* emotion, although they may react to it. That's why psychology and neurology are two separate fields.

Incidentally, Sigmund Freud started his medical career as a neurologist; and his greatest contribution to science is probably not psychoanalysis, as many came to believe, but the recognition that there is a difference between mind and emotion: that somewhere deep within us, unconscious motivations, not perceived through the mind, were governing much of our behavior. He considered psychoanalysis a research tool, to find out what these unconscious factors might be, rather than a cure for mental illness. Indeed, he believed that true psychosis, such as schizophrenia or manic-depressive reactions, probably had a *physical* base . . . and many experts are now working to support that point of view. ▽

FOOD FOR THOUGHT

(Continued from page 360) ing doses of megavitamins (doses sometimes ten to one hundred times as high as the daily requirement suggested by the FDA) to treat a form of childhood mental illness called autism and adult schizophrenia. These scientists believe that the mental illness is caused by an inborn inability of the body to utilize some vitamins efficiently, and that, therefore, brain and nervous-system damage occurs which can be reversed through vitamin therapy. This belief is still considered highly unorthodox and most neurologists and psychiatrists consider megavitamin therapy useless or worse.

Some natural substances, however, may indeed be helpful in dealing with specific problems. For instance, folk medicine has long maintained that a warm glass of milk at bedtime might help us to overcome insomnia. Milk, fresh or in the form of cottage cheese or yogurt, is rich in calcium, a mineral which has been found in some experiments to have a calming effect on the nervous system. So, milk, warm or cold, might really help.

Artificial food dyes and other additives

For several years now, some physicians have been warning us that artificial food additives might be causing symptoms that look like nervous disorders or a form of minimal brain damage. There have been pediatricians (Sidney Baker, M.D., of New Haven's Gesell Institute of Human Development, for one) who have advised parents of hyperactive children to eliminate all but natural foods from the youngsters' diets. Orthodox medical opinion, generally, did not take this point of view seriously. The children were sent for psychological therapy and, if this did not calm them, were often given Ritalin or some other powerful drug to make it possible for them to attend school without disturbing the class.

This July, the National Institute of Neurological and Communicative Disorders and Stroke, which is part of the National Institutes of Health of HEW, sent out announcements that the Institute scientists had found "the first laboratory evidence that even low concentrations of Red No. 3, a widely used artificial food dye, can affect the brain." Ellen K. Silbergeld, Ph.D., and medical student Jeffrey A. Lafferman reported that experiments on rat brain tissue revealed that erythrosin B (Red No. 3) "partially blocks uptake of a needed substance, dopamine, in the brain cells." According to the two scientists, this blocking action is consistent with the theory that Red No. 3 can induce hyperactivity in susceptible children. The report indicated that the evidence was by no means "conclusive" but "provocative" nonetheless.

We have known for a long time that certain substances, when ingested, can cause severe brain and nerve damage. For instance, each year thousands of young children throughout the United States are damaged irreversibly because they picked up and swallowed small particles of lead-based white paint. Breathing in some gases (chlorine and carbon monoxide, for instance) can also damage brain and nerve tissue. The federal government for many years has carefully scrutinized all food coloring, artificial flavoring, and other food additives for potential cancer-causing effects. Very little similar research has been conducted on food additives to find out whether they might affect the brain and nervous system. The Red No. 3 case may, therefore, be setting an important precedent. ▽

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(Continued from page 360)

HEADACHES, BACKACHES

(Continued from page 360) ver, hangovers, hunger, or carbon-monoxide poisoning, among other causes, are due to swelling of arteries.

(2) Pulling or pushing pain-sensitive areas inside your head. Any tumor, absess, or blood clot hurts, not because of direct pressure on brain tissue but because it presses on pain-sensitive arteries.

(3) Prolonged contraction of the neck muscles. That's what tension headaches, from which so many of us suffer, are all about.

The most miserable type of recurring headache is *migraine.* Nobody really knows why some people seem to have this affliction and others do not. It is caused by a temporary narrowing of blood vessels in the head, followed by swelling of arteries pressing on sensitive brain areas.

Some migraine sufferers can tell when an attack is coming . . . they see flecks or streaks of light (which go under the fascinating name of "scintillating scotoma"), or feel a numbing or tingling sometimes accompanied by nausea. That is their signal to take the prescribed migraine medication and, if at all possible, lie down in a dark, quiet room. In this way, they may be able to ward off a severe attack. Others do not get this warning or "aura." The migraine just appears, full blown.

Migraine headaches seem to run in families. No one really knows why. But scientists, in recent years, have developed several new medications which can control or at least alleviate a severe attack; and there are new preventive therapies. Anyone with migraine not being controlled with medication should ask for a consultation with a neurologist.

Backaches can also be caused by problems in areas other than the back, although the spine is the repository of thousands of nerve fibers which form the vital trunk line between specific brain cells and muscles in distant parts of the body. The spinal cord also contains nerves which travel in the opposite direction, receiving messages from other parts of the body to carry back to the brain. At every level in the spinal cord, there are groups of nerve cells that receive messages and others that send them out. Altogether, there are thirty pairs of these mixed spinal nerves and they enter the spinal cord through small holes in the vertebrae, called foramens.

Chronic back pain

The entire spinal cord occupies only the upper two-thirds of the spinal canal, to a point just below the area where the last rib is attached. However, lumbar nerve roots travel downward inside the spinal canal from the end of the cord, and emerge between the last five vertebrae.

Currently, seven million Americans are being treated for chronic back pain, and new cases are appearing at the rate of about 1.5 million per month. So, anyone with back pain is definitely in the mainstream of American medicine. Chronic back pain is frequently a diagnostic puzzle to physicians, as well as a source of misery to the patient. It can have its basic origin almost anywhere in the body: malfunctioning kidneys, gynecological abnormalities, prostate trouble, hernia, and various intestinal ailments which can send flashes of pain via that complicated nervous system to a point located somewhere near the spine. Careful diagnosis is exceedingly important, especially when surgery is being considered. Back surgery is on the rise and these operations often turn out to be useless in curing the pain.

Since there are so many different possible causes for painful backs, it is important for the patient to start the diagnostic work-up with his or her family physician who knows the patient's medical history and who can eliminate some of the non-back and non-nervous-system-related possibilities before referring the patient to an orthopedist or neurosurgeon. Anyone considering surgery for back pain is urged to consult with a neurologist to make sure that other means for dealing with the problem (often a so-called "slipped disc," which means that a jelly-like substance is leaking out between the vertebrae and pressing on sensitive nerve endings), are considered. Many neurologists feel that disc problems may be effectively treated with bed rest and carefully prescribed exercise plus, frequently, weight loss. Surgery in these situations might not relieve the difficulty and occasionally makes it worse.

"Best treatment: patience combined with aspirin"

Athletes, dancers, and others who use their bodies intensively often complain of a condition they call a "pinched nerve." Actually, this ailment is exactly that: a nerve that becomes entrapped in the canal surrounding it, causing problems that can consist of muscle weakness, tingling, or intense pain depending on which nerve is affected and how serious the entrapment is. Actually, any one of us, moving awkwardly, can acquire a pinched nerve even if we are not exercising. Just picking up a heavy bag of groceries, for instance, can cause a pinched nerve in our backs, if we manage to move in just the wrong way.

Only rarely is the condition severe enough to warrant surgical intervention. Usually, physicians recommend that the patient try the simple remedies dancers and athletes use routinely: rest for the affected part of the body and aspirin for the pain. Sometimes a heating pad may be helpful or, conversely, a soak in cold water. It's a good idea to check with one's physician, however, before applying any of these external measures. In some cases, heat is contraindicated.

Then there are the kinds of pain that our grandfathers used to call "rheumatiz" or just plain "the miseries." Today's physicians call it *neuralgia* (meaning "pain in the nerve") or *neuritis* (inflammation of a nerve).

These conditions are usually treated today much in the same way that grandpa treated them: a mild analgesic (aspirin), a heating pad, and if the condition is severe enough, bed rest. Physicians don't like to prescribe narcotics because the conditions tend to recur and there is always the possibility that the patient might become addicted to the pain-killing drug. Sometimes the prescription is tranquilizers, which don't eliminate the pain but make it more bearable to the patient. Occasionally, if there is presistent inflammation of the nerve tissue, an anti-inflammatory drug like cortisone is given over a short period of time. But these drugs have enough undesirable side effects to make physicians cautious, particularly if the condition is self-limiting and time and patience will take care of the problem.

Another painful type of nerve inflammation is called *herpes zoster* or, more simply, shingles. Shingles is a fairly common acute viral infection which attacks various nerve trunks and the areas of the skin that these nerves supply. Skin lesions which give the disease its name appear as clusters of blisters on an area of red, inflamed skin. In a typical case, the blisters extend from the middle of the back, partially or completely around one side of the chest or abdomen, but they can appear anywhere on the body, including the face. There is good evidence that the virus that causes this disease is the same as the one that causes chicken pox in children.

The disease can be very painful. Some patients continue to have an intense neuralgic pain for many months after the skin lesions have disappeared. Treatment consists of mild analgesics, with stronger drugs only if the pain becomes truly unbearable. Shingles eventually heal on their own and a second case is unlikely to develop.

The best medicine for most of the painful disorders of the head, back, and nervous system is probably patience combined with aspirin (or its equivalent). Only rarely do any of these conditions develop into a serious medical emergency. In most cases, the physician can only provide sympathy along with reassurance. But all painful conditions that last longer than a few days should be checked out to make sure that they are not symptoms of something that needs immediate treatment. ▽

EPILEPSY

(Continued from page 361) Most lay people still believe that epilepsy is genetic. Actually, it is much more often acquired, rather than inborn. Any head injury may cause epilepsy by destroying or damaging a small part of the brain. Birth injuries, falls, and persistent high fevers have been known to cause such damage in children. Automobile accidents in which drivers' or passengers' heads come into violent contact with a hard surface can cause epilepsy (just one more reason for wearing seat belts). Some contact sports in which the head is not sufficiently protected may cause sufficient injury to brain tissue to result in epilepsy. Once present and diagnosed, most cases can be treated so that seizures may cease entirely, or appear only occasionally in relatively mild form. The condition is rarely cured, and then only through surgical removal of the affected part of the brain; but, with a variety of drugs, including several new ones with minimal side effects, epilepsy is usually controlled sufficiently so that the patient can live a normal life. Certainly children with epilepsy who have no other physical or emotional problems do not need to attend special schools or even special classes. Adults with epilepsy may safely choose almost any profession (airline pilot or surgeon might, of course, not be among the most logical choices), and certainly persons with epilepsy can marry and have children without worrying that they are transmitting "the family curse" as the Victorians used to put it. It may also be reassuring to realize that the genetic form of epilepsy results usually in the milder form of seizure, the so-called "petit mal" episode

which usually lasts only for a few seconds. The patient may just stumble or fall, or simply drop an object, or stammer a little without losing consciousness. The so-called "grand mal" seizure in which the patient loses consciousness for five or more minutes, is most often the result of *acquired* epilepsy. A grand mal seizure may look terrifying to the observer: the patient seems to be twitching all over and his facial expression may be violently distorted. But the patient is not in pain and usually not in danger.

An onlooker who may want to help should follow these instructions:

(1) Keep calm. Once the seizure has started, it must run its course. There is nothing a layman can do to stop it.

(2) Do not try to hold the patient down or to restrain his or her movements in any way. This may result in broken bones, torn ligaments, etc.

(3) Clear the area around the patient so that he or she does not get hurt by slamming into any hard object.

(4) Loosen clothing.

(5) Do not try to open the patient's mouth or force him or her to drink any fluid. If the mouth is already open, you might place a soft object, such as a folded handkerchief, between the side teeth to keep him or her from biting the tongue. A hard object could break a tooth. That myth about a person with epilepsy swallowing his/her tongue during a seizure is just that . . . a myth.

(6) Once the seizure is over, the patient may feel a little confused and, if the episode occurred in public, embarrassed. Be as reassuring as you can. Once the episode has passed, the chance of another one in the immediate future is negligible.

Psychomotor epilepsy: a condition invented by lawyers?

Lately we have seen a great deal in the news about a condition known as psychomotor epilepsy. In one instance, the condition came to public attention in the case of a New York policeman who was tried for murder for shooting a young Black boy for no apparent reason. The policeman's lawyer pleaded that his client had suffered an attack of psychomotor epilepsy and was therefore not responsible for his action. Based on this defense, the jury acquitted the defendant, much to the indignation of the family, friends, and neighbors of the boy. Indignation rose even higher when the policeman, who was committed to a psychiatric facility, was released within a few months because the medical staff could find no evidence of mental abnormality.

A judge remanded the policeman back to the hospital, indicating that he did not believe someone who had so recently shot a child could possibly be "cured." A higher court overturned the verdict, indicating that "an individual's freedom may not be deprived by warehousing him in a mental institution."

The late Jack Ruby also used psychomotor epilepsy as a defense in his trial for shooting Lee Harvey Oswald, and the term was used in several other notorious murder cases, including the trials of some of Charles Manson's female followers.

Psychomotor epilepsy is a condition that is very difficult to diagnose. Often, it does not show up on an electroencephalogram (EEG), one of the principal tools for neurological diagnosis. The person who has psychomotor epilepsy may never have obvious convulsive seizures. At times, there may be no medical history of any brain or neurological abnormality at all. But the condition exists. It is not just an invention of attorneys wishing to free clients who have committed apparently irrational acts.

Richard Mattson, M.D., clinical professor of neurology at Yale Medical School and director of the Epilepsy Center at the Veterans Administration Hospital in West Haven, Connecticut, one of the best-equipped centers in the country, says that he has seen a great many patients with this condition and that this is the most common form of epileptic seizure. He has, however, never found even one patient who went out and got a gun and then proceeded to shoot someone. "This type of seizure usually arises in the area of the brain called the 'temporal lobe'," he said. "There may be no evidence of what is happening to patients while the seizures are going on. They may just have a slightly altered level of consciousness. For instance, they may stare into space for a few seconds or make some purposeless movement like pulling on a necktie or rubbing a table. Often, they will swallow or make swallowing sounds. After the episode is over, the patients may have no memory of what, if anything, happened. After these seizures, there may be a period of arrest. A patient who is a naturally obnoxious or violent individual may, for a few seconds, be more obnoxious or more violent than he is when he feels in complete control of himself. The same type of fellow who will hit someone when he is drunk may lash out after he has a seizure. But seizures don't last long enough to permit anyone to plan and execute a violent act," Dr. Mattson says.

Dr. Mattson and many other neurologists and experts in the field of epilepsy feel that all the publicity around the various trials in which persons accused of violent crimes pleaded psychomotor epilepsy has done a disservice to all patients with epilepsy. "We are slowly coming to the point where people no longer fear someone with epilepsy, where there are fewer prejudices in jobs, housing, and education against these patients," Dr. Mattson says. "All this publicity may be taking us right back to the Middle Ages. And that is so unfair and so unnecessary. People with epilepsy, as a group, are no more violent than any other random group of children or adults. And we can treat the symptoms so that, in most cases, there need be few differences in life style between these patients and any other citizen in the community." ▽

STOP ANXIETY, PAIN

(Continued from page 361) The theory is that if nature provided us with these receptors, it must also have provided a substance that they can *receive*, since there is rarely anything existing in our bodies for which there is no specific use or purpose. If this is true, there must be a natural chemical in our system which can calm anxiety and help us to get to sleep. Scientists at the National Institute of Mental Health believe that within the past year they have identified the first of these natural anxiety controllers. Animal experiments suggest that there are two simple compounds, inosine and hypoxanthine, produced in the brain of humans and most animals, who also have the natural receptor system. Experiments seem to show that these substances also tend to protect against convulsions. Research on synthesizing these natural chemicals is now being conducted in many countries, including the United States and Japan.

A similar dis- *(Continued on page 402)*

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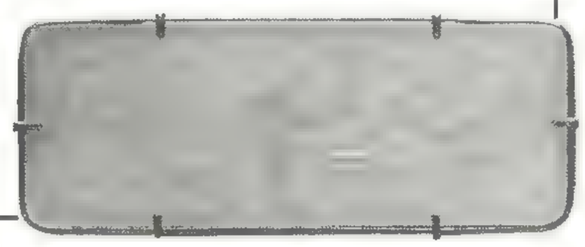


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YOUR BRAIN

(Continued from page 401)

covery was made in 1973 in the field of pain control and drug addiction. Researchers, seeking the exact nature in which opium products such as morphine and heroin work on the brain, found that these drugs head directly for a set of receptors, into which the narcotics fit like keys into locks. Like the scientists working with natural tranquilizers, they theorized that nature does not provide us with any useless spare parts. The presence of these receptors gave them a clear signal that the body produces some natural substance which works in ways similar to addicting narcotics. Recently, a scientist at the University of Aberdeen, Dr. John Hughes, reported that he and his associates had extracted from animals a substance they called "enkephaline" which, similar to morphine, bound itself to the opiate receptors in the brain. When injected into laboratory rats, it produced pain control similar to the opiates.

Scientists have been working on synthesizing this substance, and have found one variation of enkephaline which they called "endorphin" which is released by the pituitary gland and seems to travel from there directly to the receptors in the brain. They believe that this natural pain reliever is two hundred times more powerful than morphine and that, if synthesized, it would probably not be addictive.

The simple discovery of these natural anxiety- and pain-relieving substances seems to offer explanations of phenomena that had previously puzzled scientists. For instance, why do some people have a much higher pain threshold than others? It may also be a scientific validation for the use of acupuncture. It is possible that the practioners of this ancient form of therapy have, by accident or through trial and error, discovered the sites in the body that, when stimulated, release these natural substances in larger than usual quantities to the brain. There is also some speculation that pain control through hypnosis may be made possible because the hypnotic process releases these substances. ▽

STROKE

(Continued from page 361) death within a few minutes by shutting off the autonomic nervous system, which regulates such things as heartbeat, breathing, etc.

The reason a stroke can be so devastating is that, when the blood supply to any part of the brain is cut off, even for a few seconds, brain tissue dies that cannot be regenerated. Through physical and other forms of therapy, it is often possible for a patient to relearn lost skills, but some impairment will usually remain. Symptoms vary considerably, depending upon the extent of the brain damage and the location of the arteries involved. Speech, for instance, is controlled by the left side of the brain and a patient whose lesion occurred in that location may become aphasic, i.e., lose his or her ability to form words, even though intelligence may not be affected at all. Usually, paralysis will occur on the side of the body opposite the brain area that has been affected by the stroke.

Strokes usually are brought about by one of four events:
(1) Thrombosis: a clot within a blood vessel of the brain or neck.
(2) Cerebral embolism: a blocking of a blood vessel in the brain by a piece of clot or other material carried through the circulation from some other part of the body.
(3) Stenonis: narrowing of an artery supplying blood to the brain, usually as the result of arteriosclerosis (hardening of the arteries).
(4) Cerebral hemorrhage: the rupture of a cerebral blood vessel with bleeding into brain.

There is both good and bad news about stroke. The good news is that the number of deaths from this serious insult to the brain has been declining steadily since 1975 owing to earlier detection of the underlying causes and better treatment. The bad news is that stroke still ranks third among the causes of death in the United States, exceeded only by heart disease and cancer, and that it still incapacitates far more people than it kills. Of the 2.5 million stroke survivors in this country, only 30 percent have been able to go back to work and to resume all their normal activities, 55 percent can care for themselves with some help, and 15 percent are so incapacitated that they require total nursing care for the rest of their lives.

By far the best way to deal with strokes is to prevent their occurrence. That means keeping a close check on blood pressure, watching for signs of early diabetes, and monitoring the amount of cholesterol in the bloodstream.

Two new forms of treatment are now in use for patients who have suffered one or more minimal strokes that leave few after-effects. One is a common, safe drug, and the other a difficult and controversial surgical intervention.

(1) Within the past year, research data have been published that seem to show aspirin may be helpful in preventing the kind of blood clotting that can lead to a stroke. There had been earlier statistics indicating that patients with arthritis who took larger than usual amounts of aspirin daily suffered fewer blood-clotting diseases than the general population. Aspirin is also considered a good anti-inflammatory drug as well as an analgesic (which is why it is prescribed for arthritic patients in the first place). Now many physicians are prescribing daily doses of aspirin for patients who seem to be at risk for stroke and/or other blood-clotting conditions. Since, for most people, aspirin has few side effects, this form of therapy is considered a safe and valuable precaution, except for patients who are allergic to aspirin, suffer from ulcers, or from other conditions that make a steady diet of aspirin tablets inadvisable. Incidentally, aspirin substitutes, such as Tylenol and Datril, although effective as analgesics, apparently do not function as anti-clotting agents and, therefore, do not seem to work as stroke preventives.

(2) In 1953, Michael De Bakey, M.D., the world-renowned heart surgeon, performed the first carotid endarterectomy, an operation to correct flaws or blockages in the carotid arteries of the neck, on a patient who had previously suffered a series of small strokes. The patient survived another nineteen years and ultimately died of a heart attack. Since then, Dr. De Bakey and other specialists in arterial surgery have performed many such operations.

More recently, even more delicate surgery to remove clots from intracranial arteries has been performed. This type of surgery is done with an operating microscope, and has made it possible to remove clots from tiny blood vessels, down to one millimeter in diameter, in order to bypass occlusions and provide collateral circulation.

In 1978, the *(Continued on page 405)*

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YOUR SKIN

(Continued from page 377)

says Kenneth Arndt, M.D., chief of dermatology at Beth Israel Hospital in Boston and associate professor of dermatology at Harvard Medical School.

Simply applying lotions or oils to dry skin doesn't accomplish much, Dr. Arndt points out. "Your skin doesn't lack oil; it lacks water. The best way to lubricate it is, first, to immerse your body or an especially dry part of your body in water. The skin will absorb up to about twice its weight in water. Then, apply a lubricant to seal the water in. Lotions containing more oil than water are most effective for dry skin, because water evaporates, producing more dryness."

A warm, dry climate, like that in the Southwest, is kinder to the skin than a cold, dry one, but wherever there is low humidity, it is important to keep the skin moisturized and lubricated.

Is the humidity high?
In warm, humid areas or on those steamy summer days in the north, the goal is just the opposite: keep the skin as dry as possible, especially between the toes, under the breasts, in the groin, and in the anal and genital areas, where yeast and fungus infections can thrive in the heat and moisture. Such simple measures as using foot and body powders or wearing loose-fitting, cotton clothing can help fend off these warm-weather ailments.

Are you indoors all day?
A common complaint is "winter itch," characterized by scratching and flaking that in turn lead to oozing and crusting. It can occur anywhere on the body but is most prevalent on the lower legs where oil glands are fewer, says Peter N. Horvath, M.D., clinical professor of medicine (dermatology) at Georgetown University Medical Center in Washington, DC. In our pampered society, winter itch is becoming a summer phenomenon as well among people who confine themselves to the cool, dry indoor environment of air-conditioned home, office, and car, according to Dr. Horvath.

In winter, Dr. Horvath recommends, people whose skin feels dry should take fewer baths, avoid drying soaps, lubricate the skin frequently, have as much moisture in the house as possible. Some people may have to avoid wool clothing, which can aggravate skin problems.

Is your city smog-shrouded?
There are no hard scientific data on the effects of specific chemical pollutants on the skin. But dermatologists agree that it is especially important to cleanse your skin often if you live in a polluted area. Dirt can combine with skin oils to clog pores and provoke acne-like eruptions or aggravate existing acne, says Dr. Horvath.

Does the sun shine on you?
The number-one cause of premature aging of the skin and skin cancer, and the sole cause of ugly age spots, is ultraviolet light from the sun. Dark-skinned people and those who tan easily have little to worry about; but, in the fair-skinned, chronic sun exposure hastens sagging, wrinkling, and blotchiness. "The skin that looks gorgeous with a tan at twenty is going to look mottled at forty and leopard-like at sixty," warns Dr. Horvath.

Harvard dermatologists John A. Parrish, M.D., Barbara A. Gilchrest, M.D., and Thomas B. Fitzpatrick, M.D., in their book *Between You and Me: A Sensible and Authoritative Guide to the Care and Treatment of Your Skin* (Little, Brown and Company), offer this warning: "Sun damage begins in infancy, the first time you go outdoors. It is cumulative and irreversible. Changes produced by a sunburn do not disappear when the peeling stops. Sun exposures too brief to result in sunburn also cause some damage. Even if the skin still looks unchanged after ten or twenty years of sunbathing, much damage has occurred."

Various skin-care products will make sun-damaged skin feel and look better—temporarily. None will slow or reverse the aging process. Fortunately, you can prevent some of the ravages of sunlight by avoiding direct exposure between 10:00 A.M. and 2:00 P.M., when the most damaging wavelengths of light reach the earth, and always using an effective sunscreen. Remember that a sunscreen is as important on the ski slopes as on the beach. At high altitudes, there is less atmosphere to filter ultraviolet light, snow may reflect as much as 85 percent of the sunburn rays.

Do you have a new job, a new man, a new baby?
Although stress does not directly cause skin problems, it can trigger flare-ups or intensify symptoms of such conditions as acne, itching, psoriasis (an inflammatory skin disease characterized by red, scaly patches), and rosacea (a condition in which dilated blood vessels cause a facial flush). Nervous habits such as scratching an itchy spot or pinching invisible pimples can lead to more serious rashes and inflammations. In such cases, advises Dr. Horvath, psychological counseling to get at the root of the stress may be necessary along with skin treatment.

The skin is not actually oilier during times of stress, though it may seem so, says Dr. Arndt. A person under stress sweats more, and the water emulsifies with skin oils, increasing the feeling of oiliness.

What's the phase of your menstrual cycle?
Changing hormone levels frequently are mirrored in a woman's skin. Many women experience premenstrual outbreaks of pimples or acne, though scientists are not certain why. The most likely explanation, says Dr. Horvath, is that hormones released just prior to menstruation stimulate the oil glands. The more oil produced, the greater the likelihood of pores becoming clogged.

Decreased estrogen levels after menopause contribute to excess hairiness on the chin or upper lip and to the release of other hormones that stimulate the oil glands and provoke outbreaks of pimples.

Pregnancy doesn't necessarily assure a peaches-and-cream complexion, as many women believe. About a third of women find their skin improves during pregnancy, in about a third it gets worse, and about a third see no change, says Dr. Arndt. Hormones released during pregnancy do produce some unique skin changes, such as proliferations of small arteries near the skin surface, known as spider angiomas, and deposits of pigment in certain parts of the body. Nipples and moles darken, and a vertical brown line appears in the middle of the lower abdomen in many women. Also common is melasma, or the "mask of pregnancy"—spotty brown pigmentation on the cheeks, forehead, or around the mouth and eyes, which is accentuated by exposure to the sun. Similar pigmentation also occurs in some women who are taking oral contraceptives.

Because skin folds are warmer and more moist during pregnancy, yeast infections of the skin and vagina occur in about one woman in ten, say the authors of *Between You and Me*. Some women also experience a generalized itching during pregnancy. Fortunately, all of these skin changes disappear within a month or two after delivery.

What kinds of medication do you take each week?
Drugs can have all sorts of effects on the skin. Some derivatives of the antibiotic tetracycline, for example, make the skin more sensitive to the burning rays of the sun. People taking sulfa drugs also may burn faster or develop rashes after exposure to the sun. Thiazides, common diuretics used to treat high blood pressure, have similar allergic effects. Cortisone-type drugs can cause folliculitis, skin inflammation around the hair follicles.

Mild tranquilizers, like Valium and Equanil, cause itchy, measles-like eruptions in some patients. Stronger tranquilizers, such as Thorazine, may be deposited in the skin, producing a strange bluish-grey pigmentation that shows up after chronic use and exposure to sunlight.

Skin effects of drugs are relatively harmless, and most medications now are clearly labeled to warn against problems such as photosensitivity. But anyone who experiences unusual skin reactions after taking any drug or medication should, of course, check with her physician.

What did you eat for breakfast?
"Assuming that you're not starving or on a peculiar diet, nutrition *(Continued on page 406)*

(Continued from page 402)

National Institute of Neurological and Communicative Disorders and Stroke launched a cooperative study to determine the effectiveness of still another new surgical procedure. This operation involves joining blood vessels so that blood travels from a scalp artery through an opening in the skull to supplement the blood supply within the brain. The procedure, known as the extracranial/intracranial bypass, has now been carried out on hundreds of patients, both in Europe and the United States, but it is still highly controversial. According to the NINCDS, the only data on long-term effectiveness are in the form of scattered reports from individual surgeons and hospitals.

Stroke and the Pill

Within the past few years, Christopher Tietze, M.D., senior consultant, Center for Policy Research of the Population Council, and several of his associates have published figures which tend to show a statistical relationship between cardiovascular disease in a few women and the use of birth-control pills. What Tietze calls the "attributable mortality rate" of nonsmoking Pill users in the age group from fifteen to twenty-nine amounted to 1.3 deaths per 100,000 per year and rose to eighteen per 100,000 in the forty-four age group. One form of death from cardiovascular disease is stroke, but Dr. Tietze's figures include all forms of cardiovascular death: heart attack, pulmonary embolism, etc.

Recent figures have shown that the mortality rate is now lower. This may be partly because the amount of estrogen in the newer birth-control pills is considerably less than in the older ones, and partly because death rates for all women from cardiovascular disease have dropped.

However, there are certain women who are more at risk from cardiovascular problems than others, and who should not depend on the Pill for birth control. Anyone with phlebitis or any other difficulty in the cardiovascular area, or with kidney disease, for instance, should use an alternate method of birth control. Anyone with a history of migraine or diabetes should consider a mechanical rather than a chemical way of controlling conception. Certainly no woman should take the Pill without a careful examination by a physician which includes a complete family and personal medical history.

Because the "attributable mortality rate" tends to climb in older women, physicians often advise those over forty to use a mechanical method. Anyone who is a heavy smoker should probably not use the Pill. The danger of cardiovascular complications, including stroke, rises dramatically when a woman who is on the Pill also smokes. Smokers who want to use oral contraceptives should be warned that they should give up cigarettes or find another form of birth control.

It is important to note that in almost all cases, the risk of death from pregnancy and childbirth is greater for women of all ages, except those past forty, than from the use of oral contraceptives. ▽

NEUROLOGY

(Continued from page 361) multitude of new and better drugs and surgical techniques can arrest, alleviate, and, occasionally, cure brain and nerve disorders.

Still, hardly anyone walks into a neurologists's office without first having seen his/her family physician and, often, one or more other specialists. Indeed, anyone attempting to make an appointment with a neurologist for a persistent headache, a fainting spell, or a bad back would probably be referred to an internist or a general practitioner. There are many causes for all kinds of pain and discomfort that seem to the patient to originate in the nervous system but actually may be caused by sprains, strains, nutritional deficiencies, or emotional problems, for instance.

On the other hand, many neurologists believe that patients with neurological problems are referred to psychiatrists or mental-health counselors because their symptoms baffle the referring physician. As one neurologist who teaches in a major medical school put it: "I tell my students: 'When you hear hoofbeats, think zebra.'" What he means by this is that it's only too easy to assume that a patient with pain that seems to have no obvious physical cause is a hypochondriac or is suffering from emotional tension, and therefore, needs a psychiatrist.

Many neurologists wish that so-called mental-health professionals knew more about the structure of the brain and the nervous system so that they would refer patients with symptoms that might be physical, rather than emotional, for a consultation before embarking on a lengthy and often unhelpful course of psychiatric therapy.

Here are several symptoms that might alert a patient to ask for a referral to a neurologist, according to John C. Moench, M.D., associate clinical professor of neurology at the Yale School of Medicine:

(1) Any unexplained headache, persistent or recurrent.

(2) Pain in the back, neck, trunk, or extremities for which there is no obvious medical explanation.

Symptoms may be physical, not emotional; you need a neurologist, not a psychiatrist

(3) Disturbances in vision not explained by an eye examination.

(4) Disturbance in hearing or periods of dizziness for which an ear examination can find no cause such as pregnancy, extreme heat, or overzealous dieting.

(5) Disturbances in sensation, such as persistent or recurrent numbness or tingling in the extremities or in one side of the body.

(6) Unexplained failures of memory, judgment, impaired speech, or sudden, drastic personality changes.

(7) Sudden muscle weakness or involuntary movements. ▽



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FASHION INFORMATION

Cover: Sweater, about $96. Marshall Field. Earrings, about $80. Bergdorf Goodman; Lina Lee, Beverly Hills. **Page 315:** Hanes panty stockings. Shoes by Yves Saint Laurent. **Page 316:** Ken Begun earrings. Henri Bendel; Bullock's, Century City. **Page 317:** Glentex wool muffler. **Page 318:** F.B. Durland earrings at Bloomingdale's. Bracelet, Cathy & Marsha for Catherine Stein. At Bettina of Cashiers, Cashiers, NC. Burlington panty stockings. Charles Jourdan pumps. Mr. Jay, Millburn, NJ; David's, Toronto. **Page 320:** F.B. Durland earrings at Bloomingdale's; Bullock's, Century City. Sash by Susan Horton. Nancy & Co., NYC. Joan and David sandals. December at Ann Taylor. **Page 321:** Towel, Lustre by Fieldcrest. **Page 324-325:** Earrings, Beth Moskowitz. F.B. Durland cuff bracelet. Kruger Gallery, NYC. Bonwillum Designs, carved bracelet. Bloomingdale's Cul-de-Sac. Frosted bangle, Dennis Higgins at Artwear, NYC. Pumps, Geoffrey Beene for Andrew Geller. At Saks Fifth Avenue. **Page 326:** Sandals, Halston for Garolini. **Page 327:** Oscar de la Renta also at Marshall Field; Sakowitz. Earrings, Ken Begun. At Henri Bendel. Marchant belt. **Page 328:** Earrings, Ken Begun. Bloomingdale's Cul-de-Sac; Balliet's. Belt, Marchant. Donna Parker, NYC. Jessica Rose bracelet. Artwear, NYC. **Page 329:** Esther Gallant earrings. Bracelets, Marsha Breslow. Bloomingdale's. Diego Della Valle sandals. **Page 330:** Earrings, Dennis Mulvihill for Mulvihill Designs, NYC. Bonwillum Designs bow pin at Henri Bendel. Belt, Michael Kaiser. Lory's, North Miami Beach. Bracelets, Donald Stannard, NYC. **Page 331:** Bonwillum Designs earrings. Saks Fifth Avenue; Jere Scott Ltd. at Vialusso, Chicago; Eve France, Houston, TX. Bracelet, Joseph Mazer. **Page 332:** Earrings, Esther Gallant. Henri Bendel. Bracelets, Marsha Breslow. Bloomingdale's; Bullock's. Belt, Calvin Klein Belts and Bags. Saks Fifth Avenue. **Page 333:** Earrings, Esther Gallant. Henri Bendel. Belt, Susan Horton. Capezio in the Village, NYC; Lawrence Covell, Boulder, CO. **Page 336:** Wool-rayon dress. Earrings, Bonwillum Designs. Henri Bendel. Bracelet, Isaac Manevitz for Ben-Amun. Henri Bendel. **Page 337:** Earrings, Faith Porter for Antares. Holly's Harp, Hollywood; Nordstrom. Bracelet, Van Allen. Panty stockings by Electric Sok. At Cosmo Hosiery, NYC. Shoes, Geoffrey Beene for Andrew Geller, Bergdorf Goodman. **Page 338:** *Front left*: Slip, Jackie Rogers, Boutique, NYC. . . . *Back left*: Sami camisole, about $60. Tap pants, about $48. Henri Bendel. Earrings by Benjamin-Jules Van Rouge. Bracelet, Ellen Designs for Robert Originals. . . . *Front right*: Calvin Klein dress and pants also at Harzfeld's; Shillito's (dress only). Marsha Breslow earrings and bracelets. Bloomingdale's. Diego Della Valle shoes. . . . *Back right*: Jade silk taffeta pants by Calvin Klein. Lord & Taylor; Balliet's. **Page 339:** Earrings by Jilbari Designs. Bloomingdale's; I. Magnin. **Page 340-341:** *Left*: Jilbari Designs earrings. See information page 339. Bonwillum Designs bracelet at Henri Bendel. Claudio Rocco sandals. . . . *Center*: Pavlova's Pointe Ltd. nylon/Lycra body stocking. About $24. Pavlova's Pointe Ltd., NYC; Pleasure Dome Boutique, Hollywood. Chanel earrings. Gold leaf wood bracelet, Bonwillum Designs. Jade bracelet by Shashi. Dennis Higgins brass bracelet. . . . *Above right*: Don Kline hat. Don Kline Boutique, NYC; Pegasus, Philadelphia; Giorgio, Beverly Hills. Bracelets, Ellen Designs for Robert Originals. At Lord & Taylor. . . . *Below right*: Danskin nylon body stocking. About $8. Bloomingdale's. Jilbari Designs earrings. Ken Begun bracelet at Bergdorf Goodman. **Page 342:** *Left to Right*: Jackie Rogers silk/satin slip about $225. Jackie Rogers Boutique, NYC. Ken Begun bracelet. . . . Bracelets by Marsha Breslow, see information page 338. . . . Silk charmeuse camisole (about $64) and tap pants (about $50) by Beth Goodman for Sabeth-Row. Barney's, NYC. Earrings by Benjamin-Jules Van Rouge. Bracelet by Ellen Designs for Robert Originals. **Page 343:** Claudio Rocco shoes. . . . Slip, see page 367. **Page 344-345:** *Left*: Grosvenor, Canada natural gold frost fox muffler (about $395), see stores for fur, page 344. Jilbari Designs earrings, see information page 339. Copper textured bracelets by Marsha Breslow. Bloomingdale's. Shashi jade bracelet. Curved edge bracelet, Bonwillum Designs. Bloomingdale's Cul-de-Sac; Jere Scott Ltd. at Vialusso, Chicago. Panty stockings, Geoffrey Beene for Bonnie Doon, see information page 346. Julianelli shoes. Lord & Taylor. . . . *Right*: Shoes by Claudio Rocco. **Page 346:** Hat by Don Kline. Henri Bendel; Giorgio, Beverly Hills. Earrings, Jilbari Designs, see information page 339. Ellen Designs for Robert Originals bracelet. Lord & Taylor; Joseph Magnin. 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Other bracelets by Bonwillum Designs. Henri Bendel. . . . Fabric, same as above. Jilbari Designs earrings. Bloomingdale's. Bracelets by Ellen Designs for Robert Originals. Lord & Taylor. Belt, Dennis Higgins. Bergdorf Goodman; Lina Lee, Beverly Hills. All panty stockings by Givenchy for Round-The-Clock. All other shoes, Diego Della Valle. **Page 350:** *Above left*: Giorgio Sant' Angelo jacket (cotton velvet, acetate and metal brocade), special order. Earrings, Marieluisa Stern for Stigi. Henri Bendel; Hudson's; Featherstone, Dallas. Bracelet, Isaac Manevitz for Ben-Amun. Henri Bendel, Neiman-Marcus. Necklace, Plums, Jericho, NY; **1.** Henri Bendel; Garfinckel's; Bullock's Century City. . . . **2.** Sandi Miller for Joseph Mazer. Saks Fifth Avenue, NYC. . . . **3.** Elizabeth Arden Salons, Neiman-Marcus. . . . **4.** Isaac Manevitz for Ben-Amun. Henri Bendel. . . . **5.** To order at Bergdorf Goodman. *(Continued on page 408)*

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YOUR SKIN

(Continued from page 404)

has relatively little, if anything, to do with growth, condition, or oiliness of the skin," says Dr. Arndt. "It used to be thought that if you ate a lot of fatty foods, you would have greasy skin and more pimples. But there's no real evidence that what you eat shows up on your skin."

Did you wash your face this morning?
Nor is there much connection between cleanliness and clear skin. "Blackheads are black because the plugs trapped in the pores contain pigment or some oxidized oils, but they aren't dirt," Dr. Arndt explains. "Scrubbing doesn't remove them, and lack of scrubbing doesn't cause them."

In fact, many people wash too frequently. According to the authors of *Between You and Me*, "washing is almost unnecessary for healthy skin, except occasionally to remove bacteria and fungi that might otherwise initiate infection." Society, of course, dictates that we bathe regularly; but, for most people, washing once a day is ample. And despite persistent beliefs to the contrary, soap and water are still the best skin cleansers.

Are your secret vices really harmless?
If you don't get enough rest, are emotionally stressed, and don't eat properly, your skin certainly will not look as vibrant. But aside from excess wrinkles around the mouth caused by steadily puffing on a cigarette, or facial flushing in some people after drinking alcohol, coffee, or tea, bad habits do not show up as specific skin conditions, Dr. Arndt says. Skin is amazingly tough! ▽

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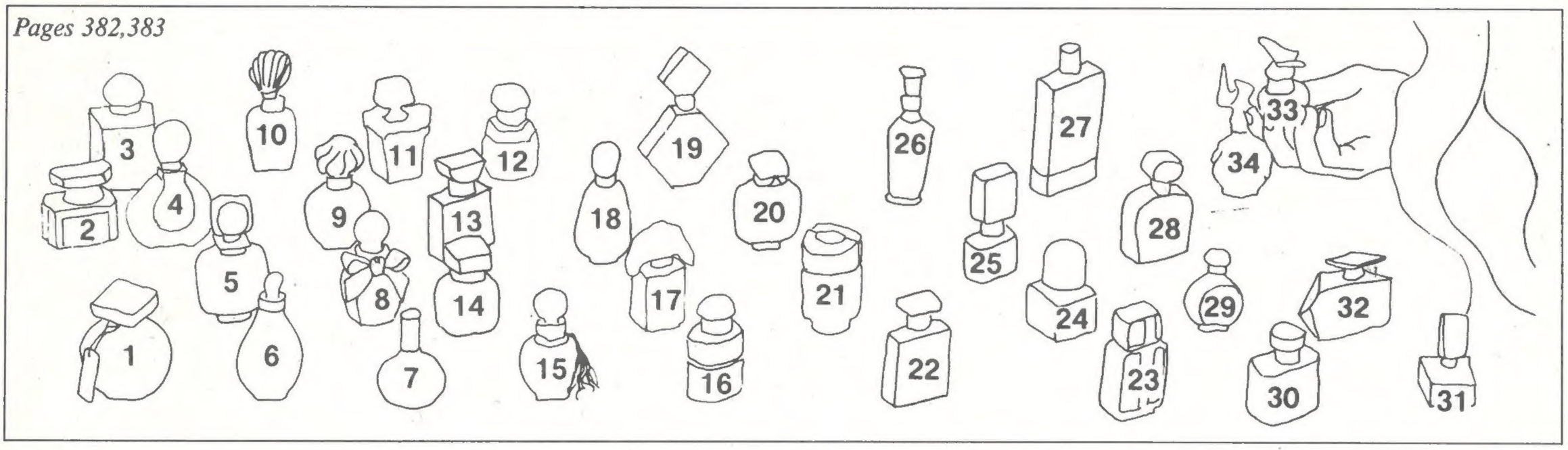
Also at Claire Pearone. . . .**6.** Elizabeth Arden Salons; Snooty-Hooty, Atlanta; David's, Palm Beach; Giorgio, Beverly Hills. . . .**7.** Saks Fifth Avenue, NYC; Balliet's; Amen Wardy, Newport Beach, CA. **Page 351: 8.** Bloomingdale's Cul-de-Sac; Raleigh's, Washington, DC; Bullock's, Century City. . . .**9.** Artwear, NYC.; Bullock's, Century City. . . .**10.** Saks Fifth Avenue, NYC; Thalheimers, Richmond, VA; L.S. Ayres; The Denver, Denver, CO. **11.** Bloomingdale's; Caché, Miami; Ultimo; Charles Gallay, Beverly Hills. Pinky and Dianne for Private Label alpaca sweater, about $220. Henri Bendel. Earrings by Napier. Lord & Taylor; Sanger-Harris. Bracelet, Isaac Manevitz for Ben-Amun. Henri Bendel. **12.** Bag, Bottega Veneta, NYC and Beverly Hills. Bracelet, Isaac Manevitz for Ben-Amun. Henri Bendel; Neiman-Marcus. Coat, Tepper Collection, NYC. . . .**13.** Henri Bendel; Balliet's. . . .**14.** Saks Fifth Avenue, NYC; I. Magnin. . . .**15.** Sandi Miller for Joseph Mazer; Saks Fifth Avenue, NYC. . . .**16.** Bonwillum Designs. Saks Fifth Avenue, NYC; Jamie's, Nashville, TN; Jere Scott Ltd. at Vialusso, Chicago; Harzfeld's. **17.** Marieluisa Stern for Stigi. Henri Bendel; Hudson's, Featherstone, Dallas. . . .**18.** Bloomingdale's Cul-de-Sac; Jere Scott Ltd. at Vialusso, Chicago; Neiman-Marcus; I. Magnin. **Page 366:** Earrings by Isaac Manevitz for Ben-Amun. Henri Bendel; Neiman-Marcus. **Page 367:** Earrings, Victor Carranza. Bloomingdale's Cul-de-Sac; Lina Lee, Beverly Hills. Halston for Garolini shoes. Delman at Bergdorf Goodman. Pratesi sheets. **Page 370:** Earrings, Robert Lee Morris at Artwear, NYC. Jade bracelet, Shashi. Scheherazade, Edina, MN. Dennis Higgins, brass bangle. Bergdorf Goodman. Tube bangle, Cathy & Marsha for Catherine Stein. Jane Scileppi, NYC, brown and tan bangle. Cesar of Gstaad belt. Bergdorf Goodman. **Page 371:** *Left*: Suède coat and wool pants, Miss Jackson's, Tulsa, OK. Esther Gallant earrings. Robinson's, California. Scarf, Calvin Klein. Marsha Breslow bracelets. Bloomingdale's. *Right*: Bill Blass skirt. Earrings, Sandy Baker Earsculpture. Noto, NYC. Marsha Breslow expansion bracelet. Bloomingdale's. Leather bracelet by Ben King, NYC. Henri Bendel. Dennis Higgins brass bangle. Gloves, Aris. Sergio Rossi for Carina Nucci boot. **Page 372:** Halston Sportswear at Halston Boutique NYC; Marshall Field; Dayton's; I. Magnin. Earrings, Andrew Hatfield at Kruger Gallery, NYC. **Page 373:** *Left*: Sweater, Bill Kaiserman for Rafael. Pants available at Carrina Nucci, NYC; Hudson's; Alandales, Los Angeles. **Page 374:** *Above*: Donna Karan and Louis Dell'Olio for Anne Klein & Co. red cashmere sweater. Belt, Cesar of Gstaad. Bergdorf Goodman. Gloves, Aris. *Below*: Leather gloves, Aris. **Page 375:** Heaven Designs earrings. Bloomingdale's Cul-de-Sac; Neiman-Marcus. 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Julia Sanchez scarf, see information page 389, # 15. Bracelet, Cathy & Marsha for Catherine Stein. At Bettina of Cashiers, Cashiers, NC. Pitcher and cups from Terrafirma. Address book from T. Anthony. All panty stockings by Hanes. All shoes by David Evins. I. Magnin; Simpson's, Toronto. Man's pyjamas by Loré. **Page 383:** Tess Sholom for Tess Designs earrings. Henri Bendel; B.P.'s Place, Little Rock, AR; Alandales, Los Angeles. **Page 386:** *Above*: Bracelet, Bonwillum Designs. Bloomingdale's Cul-de-Sac. Burlington panty stockings. . . . *Below*: Bijoux Givenchy earrings. Daphne De La Grandiere necklace. Lord & Taylor; Neiman-Marcus. Benjamin-Jules van Rouge bracelets. **Page 387:** Earrings by Bonwillum Designs. At Henri Bendel. Bracelet, Cathy and Marsha for Catherine Stein. Charles Sumner; Neiman-Marcus. Panty stockings by Hanes. Available at fine department stores. **Page 388:** Right: Thea Porter of London. Made to order at Lina Lee. Earrings, Bloomingdale's; to order at Galeria, Eagle Pass, TX. . . .**1.** Bloomingdale's Cul-de-Sac; Balliet's; Bullock's, Century City. . . .**2.** Bergdorf Goodman; Balliet's; Bullock's, Century City. . . .**3.** Kruger Gallery, NYC. . . .**4.** Bergdorf Goodman; T. Edwards, Atlanta, GA; I. Magnin. . . .**5.** Lord & Taylor. . . .**6.** Available at fine opticians, photo, and sporting-good stores nationwide. . . .**7.** Gucci Shops. **Page 389: 8.** Bonwillum Designs pin. Bloomingdale's Cul-de-Sac; Jere Scott Ltd. at Vialusso, Chicago. . . .**9.** Calvin Klein Belts and Bags. Macy's, Herald Square; Bullock's, Century City. . . .**10.** Saks Fifth Avenue, NYC. . . .**11.** Saks Fifth Avenue; Balliet's; Lou Lattimore. . . .**12.** Saks Fifth Avenue. . . .**13.** Barney's, NYC. . . .**15.** Ultimo. . . .**16.** Fox muffler, $250. Rabbit jacket, $1,200. Henri Bendel; Coles of Columbus, Columbus, OH; DH Holmes Co. Ltd, New Orleans; Jonas Bros., Denver; Foley's. Earrings, Isaac Manevitz for Ben-Amun. . . .**17.** Henri Bendel; Donna, Cleveland, OH. Earrings by Benjamin-Jules van Rouge. Belt, Marieluisa Stern for Stigi. Henri Bendel; Marie Leavell. . . .**18.** Garfinckel's. . . .**20.** Bloomingdale's.

FRAGRANCE

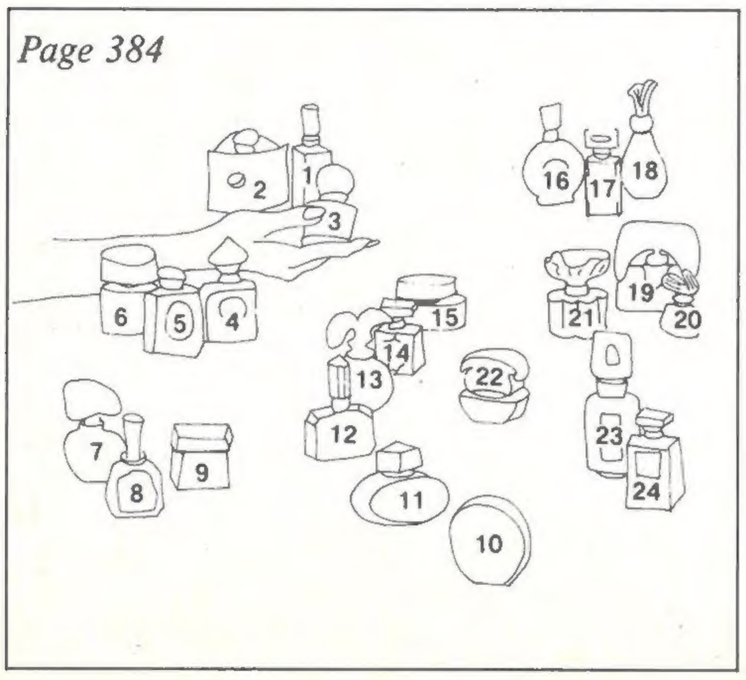
(Continued from pages 382–383)

1. Red by Geoffrey Beene. **2.** "1000" by Jean Patou. **3.** Tuxedo by Ralph Lauren. **4.** First de Van Cleef & Arpels. **5.** Cinnabar by Estée Lauder. **6.** Halston by Halston. **7.** Me! by Coparel. **8.** Cabouchard by Mme. Grès. **9.** Di Borghese Parfum Vivant by Princess Marcella Borghese. **10.** Cabriole by Elizabeth Arden. **11.** Pavlova Parfum by Payot. **12.** L'Interdit by Parfums Givenchy. **13.** Cardin de Pierre Cardin by Pierre Cardin Parfums. **14.** Alexandra by Alexandra de Markoff. **15.** Tea Rose by The Perfumer's Workshop. **16.** Amazone by Hermès. **17.** Complice de Francois Coty by Coty. **18.** Private Collection by Estée Lauder. **19.** Miss Worth by Parfums Worth. **20.** Adolfo by Frances Denney. **21.** Essence Rare by Houbigant. **22.** Chanel No. 19 by Chanel. **23.** Oleg Cassini for Women by Jovan. **24.** Coriandre by Parfums Jean Couturier. **25.** Cie by Jaqueline Cochran. **26.** Ecusson by Jean D'Albret. **27.** Calandre by Paco Rabanne Parfums. **28.** Gucci Parfum 1 by Gucci. **29.** Cavale by Fabergé. **30.** Calvin Klein Perfume. **31.** Helena Rubinstein's Blazer by Anne Klein. **32.** Tatiana by Diane Von Furstenberg. **33.** Piqué by Redken. **34.** L'Air du Temps by Nina Ricci Parfums.

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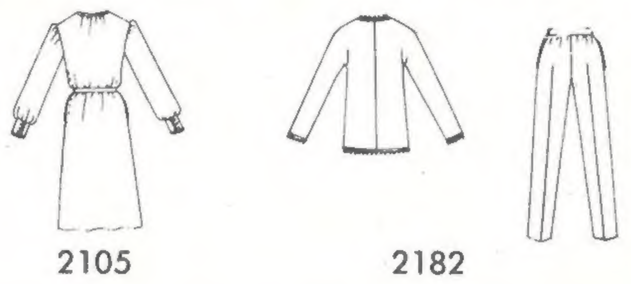
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Page 384: **1.** Ciara by Ultima II. **2.** Opium by Yves Saint Laurent Parfums. **3.** Courrèges by André Courrèges Parfums. **4.** L'Heure Bleue by Guerlain. **5.** Miss Dior by Christian Dior. **6.** Bill Blass by Bill Blass. **7.** Chantage by Lancaster. **8.** Maja by Myrurgia Perfumes. **9.** Trigère by Pauline Trigère. **10.** Silences by Jacomo. **11.** Mystère de Rochas by Parfums Rochas. **12.** Norell by Norell Perfumes. **13.** Chloé by Parfums Lagerfeld. **14.** Livia Parfum by Livia Sylva. **15.** Megara by Le Galion. **16.** Bal à Versailles by Jean Desprez. **17.** White Shoulders by Evyan Perfumes. **18.** Mary McFadden Perfume by Lightbourne Products. **19.** J'ai Osé by Parfums Guy Laroche. **20.** Chimère by Prince Matchabelli. **21.** Oscar de la Renta Perfume. **22.** Symbiose by Stendahl. **23.** Estée by Estée Lauder. **24.** Arpeège by Lanvin Parfums.

VOGUE PATTERNS

Back views, yardages, details of pp. 348,349



2105 2182

Dress, Vogue Pattern 2105. Sizes 8–16. Size 10: 3¼ yds. of 44/45" fabric. $4.50. Canada, $5.40. **Jacket and pants,** Very Easy Vogue Pattern 2182. Sizes 6–14. Size 10: 4⅝ yds. of 44/45" fabric. $5. Canada, $6.

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And liking what you see.
It's the kind of feeling that lets you
give the most—and get the most—every single day.
It's the kind of feeling that makes you
choose real gold, Karat gold.
Just because it is real.
Because it reflects the real you.
Real gold. It doesn't give you self-confidence.
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